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ABSTRACT

Precis are presented of the meetings, workshops, and seminars at the 1984 Conference on Elementary and Middle School Physical Education. Papers were presented on the following subjects: suggestions for adapting physical education for handicapped children; ideas for discipline and classroom management; curriculum design in movement education for children in dance, gymnastics, and games; creation of a perceptual motor laboratory; improvement of cardiorespiratory health; wellness education; and current research in physical education. Included in the discussions were considerations of the implications for physical educators of the various types of medication used to control certain mental or emotional disorders. Descriptions are given of 91 ideas for classroom activities and games. (JD)

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HOW TO WALK, RUN, GRAPEVINE AND SCHOTTISCHE YOUR WAY TO FITNESS: LET'S FOLK DANCE (6-3)

Debby Teitsman, Area II Physical Education Resource Teacher
Atlanta Public Schools

Folk dancing provides another means of working on cardiorespiratory fitness levels. An alternative to traditional jogging and running around the yard, folk dance steps such as the walk, run, schottische, grapevine step hop and polka can also effectively raise the heart rate. By selecting vigorous folk dances, the teacher guides the students through a challenging and progressively vigorous physical workout.

Folk dance in and of itself also has a very important place in the physical education curriculum. Through folk dance, students gain a deeper appreciation of people's origins, customs, and religious history. When coordinated with social studies units in the regular classroom, it becomes an even richer interdisciplinary activity.

This session will focus on challenging and progressively vigorous folk dances, such as:

DANCE	ORIGIN	BASIC STEP
Ve 'David	Israeli	Walk
Troika	Russian	Run
Mayim	Israeli	Grapevine
Korobushka	Russian	Schottishe
Road To The Isles	Scottish	Schottishe
Gie Gordons	Scottish	Two Step

VE 'DAVID

Formation: Circle of couples facing counterclockwise, girl on partner's right

Starting Position: Inside hands joined, right foot free

Music: Folkraft LP-12 Israeli Folk Dances (Album)

Basic Steps: Walk

DIRECTIONS

Measures

I. ALL WALK FORWARD AND FORM A RING

1-2 (8 counts) Four walking steps forward, starting with the right foot, progressing counterclockwise, then four walking steps backing out to form a single circle facing the center with all hands joined.

II. ALL FORWARD AND BACK

3-4 (8 counts) Four steps forward to center and four steps backward, starting with right foot.

GIRLS FORWARD AND BACK - Boys clap

5-6 (8 counts) Girls starting with right foot, walk four steps forward to center and four steps backward to place as boys clap.

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III. BOYS FORWARD, TURN RIGHT ABOUT AND PROGRESS TO A NEW PARTNER - ALL CLAP

7-8 (8 counts) Boys clapping hands, walk four steps forward to center, starting with right foot, turn right about on last "and" count, and walk forward four steps, passing own partner, progressing to the next girl.

IV. SWING NEW PARTNER

9-10 (8 counts) Boy and new partner swing clockwise with right shoulders adjacent, right arms around each other across in front, and left arms raised, pivoting with right foot for an eight count "Buzz-Step" swing.

Repeat entire dance.

Note: This is a changing partner dance. It is best first taught without changing partners. Once partners understand the basic dance, then change partners after swinging original partner for the first time around.

TROIKA
(Russian Trio Dance)

Troika refers to a three horse carriage or a three horse team. The dance symbolizes three horses which traditionally drew sleighs for the Russian noble families.

Formation: Big circle of trios, facing counterclockwise, holding hands shoulder high in the line of three. Outside hands on hip. (Man between two ladies)

Music: Folkraft 1170

Basic Steps: Run

DIRECTIONS

Measures I. RUN FORWARD

1-4 (16 counts) Four light running steps forward, diagonally to right, four light running steps forward, diagonally to left, eight light running steps directly forward. (This section can also be performed most simply by running forward 16 steps.)

II. ARCH

7-8 (8 counts) Keep hands joined with man, lady on right runs in front of him and under the arch formed by the man and his left hand lady and back to place. The other two run in place, with the man turning to the left under his own left arm as the right-hand lady runs under the arch.

III. CIRCLE

9-11 Each group of three joins hands in a small circle and runs to the left 12 steps clockwise beginning on the left foot.

12 Stamp left, right, left, hold.

13-16 Repeat action of measures 9-12, moving to right (counter-clockwise).

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Summary:

1. Right 2, 3, 4;
   Left, 2, 3, 4;
   Forward, 2, 3, 4, 5, 6, 7, 8.
2. Right-hand lady under arch.
3. Left-hand lady under arch.
4. Circle left, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, stamp, stamp, stamp.
5. Circle right, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, stamp, stamp, stamp.

MAYIM

"Mayim" means "water". This dance symbolizes the joy of the Israelis on finding water in their dry land. It is a dance of religious thanksgiving.

Formation: Single Circle

Music: Folkraft LP-12

Basic Steps: Grapevine, run

DIRECTIONS

Measures 1-4 (16 counts) — I. GRAPEVINE
Moving to the left(clockwise) cross right in front of left (ct.1), step left to side(ct.2), cross right behind left (ct.3), step left to side(ct.4). Repeat three times. (Cue grapevine step: rt. over, side, rt. back, side)

5 (4 counts) — II. TO CENTER AND BACK
Beginning right foot, move to center with four running steps. Leap slightly, bending the knee on the first step. Lift hands gradually above heads as dancers move to the center.

6 (4 counts)
Beginning right foot, repeat action of measure 5, moving away from center. Lower joined hands gradually down to sides.

7-8 (8 counts)
Repeat action of measures 5-6.

III. RUN, TOE TOUCH, CLAP

1 (4 counts)
Beginning on right foot, face left(clockwise) and run three steps(right, left, right). Turn to face center on 4th count weight remains on right foot.

2 (4 counts)
Hop on right foot, touch left foot across front to right side(ct.1), hop on right, touch left to side(ct.2), hop on right, touch left in front to right side(ct.3), hop on right, touch left to side(ct.4).

3 (4 counts
Repeat Measure 2, Part III.
Hop on left, touch right in front to left side(ct.1) hop on left, touch right to side(ct.2) hop on left touch right in front(ct.3), hop on left, touch right to right side(ct.4).

4 (4 counts)
On the point of the toe across the front, clap own hands extended in front at shoulder height; on the point of the toe to the right, open arms wide to the sides at shoulder height.

5 (4 counts)
Repeat the dance from the beginning.

Repeat the dance from the beginning.

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 HOW TO WALK, RUN, GRAPEVINE AND SCHOTTISCHE...(continued)

Summary:

1. Four grapevine steps to the left.
2. Center 2, 3, 4, Back, 2, 3, 4, Center, 2, 3, 4, Back, 2, 3, 4.
3. a. Run to left on right, left, right, turn
   b. Hop on right foot, point with left foot (cross, side, cross, side, etc.)
   c. Hop on left foot, point with right foot, clap hands, (Cross, side, cross, side, etc.)

Singing the words on parts II and III may enhance the enjoyment of the dance.

"Mayim, mayim, mayim, mayim! (in)
Hai mayim, bee-sa-son! (out)
Mayim, mayim, mayim, mayim; (in)
Hai, mayim, bee-sa-son! (out)

In part 3 dancers may sing these words:

a. "Hey! Hey! Hey! Hey! (x the 3 runs)
b. "Mayim, mayim, mayim, mayim, mayim, mayim, bee, sa-son!"

KOROBUSHKA

"Korobushka" means "Peddler's Pack" or "Little Basket". It is believed this dance was originated in this country by Russian immigrants following World War I.

Formation: Double circle, men on inside with back to center, facing ladies.

Music: Folkraft 1170

Basic Steps: Schottische, balance or step hop
Schottische Step: Step on right (ct. 1), close with left beside right (ct. 2), step with right (ct. 3), hop on right foot (ct. 4). (Cue: step, together, step, hop). This can be done forward, backward, sidewards.)

DIRECTIONS

Measures		
1-2 (4 counts)	I.	SCHOTTISCHE STEP One schottische step away from center (boy moves forward starting on left foot, girl moves backward starting on right foot.)
3-4 (4 counts)		Repeat measure 1-2 reversing direction and footwork (going in towards center)
5-6 (4 counts)		Repeat measures 1-2
7-8 (4 counts		Each hops on foot carrying weight(lady's right, man's left) and points other toe toward(ct. 1), then to side(ct.2), then close to the other foot(ct. 3), pause(ct. 4).
9-10 (4 counts)	II.	SCHOTTISCHE AND BALANCE Drop hands. Man and lady beginning right, schottische once moving away from each other.
11-12 (4 counts)		Repeat measures 9-10 moving each to own left.

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13-14 (4 counts)	Join right hands, both beginning right foot, balance forward and back. (step forward on right foot(ct. 1), pause(ct. 2), rock back on left foot in place(ct. 3). pause(ct. 4). Can use step hop here instead.
15-16 (4 counts)	Man and lady beginning on right foot, change places with four walking steps.
17-24	Repeat action of measures 9-16, returning to original position.

As A Mixer:

Man progresses to a new partner by schottisching to a new partner in measures 19-20 just prior to the last two balance steps. Before dancers cross over, the man can identify his new partner as the next lady on his left.

Summary:

I. Forward - 2-3 hop
Back - 2-3 hop
Forward - 2-3 hop
Point front-side-together

II. Split: right, close, right-hop
Together: left, close, left, hop
Balance forward, back, change places
Split: right, close, right, hop
Together: (New partner) left, close, left hop
Balance forward, back, change places

SPACIAL AWARENESS GAMES (K-3)

Scott Melville, Eastern Washington University, Cheney

Spacial awareness is sometimes thought of as "the skill of being able to locomotor safely." This is an important skill which elementary physical education teachers should systematically teach to their children. Possession of this skill is prerequisite to most low-order games and activities. Although safety in low-organized games is not usually considered a particularly serious problem, as many, if not more bumps and bruises usually take place during games rather than activities that people consider more dangerous, such as gymnastics, rope climbing or activities on large pieces of equipment. Many of the injuries that occur during games can be prevented.

Below are some spacial awareness games. The games have been field tested on children and have been found to be fun and effective. The games are carefully arranged in an hierarchial fashion.

NO TOUCH

On a signal, all children walk within a defined area and try to keep from touching any other child. If a player bumps or touches another person, both stop, stand back to back, stare at the floor, count to ten and begin the game again.

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Start with a large area and progressively decrease it in size. As the children develop skill in moving without touching others, change the modes of locomotion - hopping, skipping, galloping, skiding.

DAYTONA SPEEDWAY

Players should first line up evenly spaced around the perimeter of a rectangular area. The players are told they are driving a car on the Daytona Speedway and the important thing in finishing this race is never to have an accident. In preparation for the big race, the drivers are asked to master the first three tasks before tackling task #4, the big race.

1. The opposite lines are asked to exchange places without bumping anyone. Try this at various speeds and with different locomotor skills.
2. All four lines exchange places without bumping anyone.
3. All drivers enter the driving area and move continuously in all directions never touching anyone. As they explore the area, establish three gears...first gear, very slow; second gear, move at a jog; third gear, move at a run. Try the same thing actively using different locomotor skills and adjust the gear ratio accordingly.
4. Have each child try and touch all four lines and get back to their starting spot. If the class is really good, you can have them try to make two laps without touching any other participant.

STOCK CAR RACE

Stock Car Race is an extension of Daytona Speedway. It begins with partners standing outside of the rectangular perimeter, one in front of the other. The child in front is the stock car; the person in the rear is the driver. The stock car person in front raises both arms with elbows bent to shoulder height, thus the bumper is ready.

MOTORCYCLE RACE

Motorcycle Race is an extension of Daytona Speedway. Everyone lines up with a partner, one in front of the other with the person in back holding onto the handlebars of a motorcycle. (The front person extends his/her arms backward.)

A good variation is to have the person playing the part of the motorcycle close his/her eyes. This is referred to as driving with "lights off."

BIG MAC TRUCK RACE

Big Mac Truck Race is an extension of Daytona Speedway. This time four players work together. Two people in back, two people in front. Both couples link inside elbows. The people in back place their hands on the front couples' shoulders. The couple in back are in the Big Mac Cab and the couple in front raise their free hands for bumpers. For extra excitement allow the students to sound off like a big diesel horn when another truck gets in their way.

MOTOR-CROSS RACE

Same principles as Daytona Speedway but this time obstacles are placed on the course. Things like cones, vaulting horses, jump ropes and other children work good.

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QUICK LINE UP

The children stand in a square formation with one person in the center and approximately equal numbers of children along each side of the square. The "pin" establishes a starting position by facing one of the sides of the square. The "pin spins around and establishes a finishing position by facing another side of the square. All the teams locomotor as fast as they can to establish themselves in the same relative position to the "pin" as they were in the starting position. The first team to go realign themselves wins and one of their performers becomes the new "pin".

STOCK CAR FIGURE 8 RACE

A figure 8 is drawn on the floor and the children are positioned around it. The children circumnavigate the course in the same direction and must complete so many circuits.

NOTE: Many of the games described here can be found in the book Games That Come Alive by Jerry Poppen and Stanley Jacobson. (Action Productions, 1102-17th Street NW, Puyallup, WA, 98371.) This book is highly recommended as a source for other types of games as well.

COUNTRY SWING, FOLK DANCE--COUNTRY AND WESTERN STYLE (4-8)
Jennie Lipham, Adamson Jr. High School, Clayton County Schools, Georgia

Dances to be taught:

Texas Two-Step
Texas Swing
Texas Polka
Westphalia Waltz
Cotton-Eyed Joe
Schottische
Oklahoma Schottische
Sweetheart Schottische
Stomp
Freeze
4-Corners
Slappin' Leather
-- and others

No partner needed--So y'all come!!

BEHAVIORAL COMPETENCIES OF MASTER TEACHERS IN PHYSICAL EDUCATION (K-8)
Robert Wiegand and Andrew Hawkins, West Virginia University, Morgantown

Recent, increased interest in teacher effectiveness by both the professional and public sector has had great impact on teacher preparation in physical education. It is apparent that, if physical education is to improve its position within the academic community, the profession must be particularly cognizant of teacher effectiveness and be preparing prospective physical education instructors who can teach effectively. The demand for increased teacher effectiveness has led to the development of behavioral observation systems so that classroom occurrences can be more readily recorded and reviewed. Behavioral observation systems generally permit the recording of both teacher and student behaviors within a classroom environment. The successful development of the behavioral observation systems has advanced the science of teaching by allowing cause and effect data to be collected and analyzed. The relationship between teacher behavior and student outcome can now be examined. Also,

recent investigations have reported the usefulness of behavioral observation instruments in providing professional preparation feedback to prospective teachers, thus enhancing the prospective teacher's future teaching effectiveness.

The literature clearly shows that, if teachers are to become more effective, they must be able to demonstrate very specific behavioral competencies. Only by providing specific educational feedback via the behavioral observation instrument can this learning take place.

After experimenting with behavioral observation instruments at West Virginia University, it has been found that, not only do they permit the providing of specific educational feedback, but also that, once this feedback has been provided, the behavioral expectancies for prospective teachers can greatly be increased. This finding has allowed for the development of a firm set of master teacher competencies which are now employed as a final behavioral evaluation for all of those graduate students attempting our master-teacher degree program. A basic, underlying assumption of the master-teacher degree program is that the attainment of the specific behavioral competencies will permit an individual to truly function as a Master Teacher of Physical Education.

The remainder of the presentation will describe the behavioral observation system used by the Department of Professional Physical Education, West Virginia University, to assess teacher effectiveness and provide meaningful educational feedback to prospective physical education teachers. Situations will be discussed in which the use of the educational feedback can be enhanced. Finally, a discussion will take place describing the behavioral profile of a master teacher of physical education, as well as important behavioral category relationships that have evolved from the department's use of the behavioral observation instrument. The relationships will be discussed relevant to increased quality of professional preparation as well as increased teacher effectiveness in the public schools.

DEVELOPING AND MEASURING SHOULDER GIRDLE STRENGTH IN CHILDREN(K-8)

Ted Baumgartner, University of Georgia, Athens

A measure of shoulder girdle strength is traditional to fitness tests. It is included in the AAHPER Youth Fitness Test. Although it is not included in the AAHPERD Health Related Physical Fitness Test, it was strongly considered. Numerous sources still suggest that a minimum level of shoulder girdle strength is highly desirable.

The most common measure of shoulder girdle strength is pull-ups. Many students cannot do one pull-up. For those who cannot execute at least one pull-up, the most common alternate test is the flexed arm-hang. The flexed-arm hang is a measure of static strength while pull-ups are a measure of dynamic strength. The flexed-arm hang is sometimes difficult to objectively administer. Further, pull-ups are commonly used to develop shoulder girdle strength, but the flexed-arm hang is not used in this way.

A valid and reliable modified pull-up test for college women was developed by Baumgartner (Research Quarterly, 1978). The test required a piece of home-made equipment. Jackson and others (Research Quarterly, 1979) found the modified pull-up test valid and reliable for elementary children ages 9-11. Since 1978 this equipment has been modified twice. The equipment now consists of an 8-foot board with a pull-up bar made of plumbing pipe mounted on the top. Attached to the board is a scooter board which slides in a track system made from garage door hardware. The top of the board is attached to a wall and students do pull-ups by lying on the scooter board and pulling themselves up the inclined board. The test has been used on males and females ages 5-23 with good results. The test has been used on adapted populations with good success. The modified pull-up equipment was used by upper elementary boys and girls as a training device. They enjoyed the equipment and increased in shoulder girdle strength. Thus, the present equipment can be used as either a training device or testing device. An elementary school and the University of Georgia have been using the modified pull-up equipment as a training and testing device for several years.

A manufactured piece of equipment which can be used with the modified pull-up test is available. This equipment has been used in the Fitness for Life classes at the University of Georgia for the last 16 months with very good success.

The presentation will deal with why shoulder-girdle strength is important, the development and modification of Baumgartner's Modified Pull-Up Test, and applications of the Pull-Up Test to various populations. Finally, the manufactured equipment will be demonstrated and participants may use it if desired.

CONCEPT CONDITIONING AND MOTIVATION IN ADAPTED PHYSICAL EDUCATION (K-8)

Bob Grace, Augusta College, Georgia

A lecture/slide presentation of proven techniques in developing physical education concepts in children requiring adapted physical education. The Concept Conditioning Circuit (CCC) has been used successfully with the severely, trainable, educable mentally handicapped as well as with the physically handicapped.

A typical concept in physical education is chosen based upon the needs and abilities of the handicapped child. These concepts may be psychomotor such as eye-hand coordination, balance and throwing patterns or may range in the affective domain such as cooperation, joy and imagination. In any case, a circuit of three activities are selected to help the child understand the concept. These activities make up the "circuit". Each activity is measurable in terms of time, distance, or repetitions. A specific criterion level of accepted achievement is selected prior to selection and used in formative and summative assessment.

One of these activities is chosen to be highlighted through motivation. A special chart or motivation device is constructed to measure the improvement on that activity. The progress is charted and records are kept for future references.

It has been our experience, this method of presenting the concept and the circuit, that success is almost assured and the student becomes keenly aware of the activity and the motivation to succeed. Efforts must be made to keep the concept and the activities within the abilities and interests of the child. During the motivation activity it is extremely important that the child understand the measurement and the success graphing.

CONCEPT CONDITION CIRCUIT

The purpose of the concept conditioning circuit is to help devise alternative teaching strategies for assisting the student in the learning process. Some examples of concepts are: directionality, distance, strength, space/shape, time/speed, balance, eye-hand coordination, etc. The circuit will consist of any three activities, that will help the student understand <u>one</u> concept. Evidence must be given that the child is learning as a result of controlling the learning experience.

Evidence of learning is acquired through measurement. The child need not understand the procedures of measurement (unless the item is being included in the Motivational device/techinque - see below) but the teacher assessment must understand what to measure, how to measure, and ways of recording measurement. Examples of how to measure improvement of a skill related concept are: measure how long it takes to perform a skill, how short a time to complete a task, score for accuracy, number of times or trials attempted within a time period or given a specific number of trials, number of errors committed, distance of a throw or distance of a particular movement, or measure the amount of time spent in interaction.

The product of this problem will be a poster(tag board) with the concept being attempted, measurement procedures, and space for recording the measurement of each of <u>three</u> activities that help measure the <u>one concept</u>, the activity procedure, and the method of measurement. One activity must be measured in terms of time, one in terms of distance, and one in terms of the number of repetitions or trials.

The Concept Condition Circuit (CCC) is used as a part of each day activities. Initially, it is suggested that a chart that can be changed and altered easily be used. Feel free to experiment and use the resources available to you for guidance and assistance. The classroom teacher, the therapist, nurse, or teacher aids are of invaluable assistance.

MOTIVATION DEVICE/TECHNIQUE

Choose one of the activities in the C.C.C. and develop a separate chart or device to motivate the child to perform that activity. The device or technique must show <u>to the student</u> the progress that is being made. The student must understand the measurement! Chart the progress on this chart or if a technique is used, create a separate chart for progress reporting.

NONVERBAL BEHAVIOR OF PHYSICAL EDUCATION INSTRUCTORS RESPONSE BEHAVIOR OF STUDENTS

Luz Minerva Cruz, University of Maryland

This study examined the nonverbal behavior of teachers in the elementary physical education setting, as well as, the student responsive behaviors. An instrument was developed to perform these examinations. The instrument consisted of seven categories of nonverbal behaviors, which were derived from the Love-Roderick System (1971) and the Cheffers - CAFIAS System (1972) and extended to include three categories of student responsive behavior.

The subjects were two elementary physical education instructors and 115 first and fourth grade students. The instrument was used to observe and record each teacher's nonverbal behavior and the student responses during five consecutive class meetings. The eight coders who used the instrument had been trained prior to the collection of the data. A final intercoder reliability of .95 was achieved.

The chi square procedure, the coefficient of contingency, and percentages were used to analyze the data. All statistical procedures were calculated to answer the research questions at the .05 and .01 levels of significance. The results of the study showed that teachers do use nonverbal behavior when communicating with students, particularly, when showing disapproval of student behavior. Significant differences were found in the ways teachers display acceptance or disapproval of student behaviors, proximity, and demonstrations/illustrations toward individual students, groups of students, and the entire class. A significance was found in the way students respond to the various behaviors displayed by the teacher. The majority of the student responses were in the affective domain of behavior.

KIDS LIKE AEROBICS TOO! (4-8)

Meredee Vaughn, Wadsworth Elementary School
DeKalb County School System, Georgia

This session helps the physical educator develop his/her curriculum in the aerobic aspect of fitness in a daily on-going program. The nature of methods, organization and movements utilized is shared with the participants in a demonstration/participation format.

I. Overview
   - A. Importance of fitness in elementary curriculums
   - B. Populations
   - C. Motivation

II. Incorporation
   - A. Daily warm up
   - B. Middle school program
   - C. Rainy day activity
   - D. Fitness unit

III. Implementation
   - A. Safety
   - B. Music
   - C. Basic movements
   - D. Progressions
   - E. Student creations

HOW YOU CAN BUILD A SUCCESSFUL PERCEPTUAL MOTOR LAB IN YOUR SCHOOL (K-3)

David Vest, Meadowlane Elementary School, West Melbourne, Florida

"A ready-made truth is only half a truth. The goal of education is not to increase the amount of knowledge, but to create possibilities for a child to invent and discover, to create men who are capable of doing new things."
J. Piaget

Children who cannot discover and invent for themselves due to some motor or visual problem are being unjustly penalized especially when remedial and developmental assistance can help them overcome their problems. Meadowlane Elementary School started their Perceptual Motor Lab for the above reason and it has proven to be very successful and rewarding both for the children and the instructors. The following outline is a brief description of how to set up a Perceptual Motor Lab in your school. We hope you'll think very seriously about starting one soon in your school. If you need any further information don't hesitate to contact us.

I. PHYSICAL PLANT
- A. Building or Room
  - 1. Unused classroom or portable
    - a. need chalkboard
    - b. air conditioning and heating
    - c. storage space
    - d. carrels
    - e. tables and chairs
    - f. filing cabinets
- B. Field or cleared area
  - 1. for gross motor activities
  - 2. parachute or group activities

II. IDENTIFICATION OF STUDENTS
- A. Personal observations
- B. Classroom teacher observations
- C. Doctor recommendation
- D. Testing
  - 1. Screening and specialized
    - a. Yellowbrick road
    - b. Medvedeff diagnostic inventory
    - c. Purdue perceptual motor
    - d. Harris test of lateral dominance
    - e. Your counties own screening tests
    - f. Your very own screening test
- E. Keep records on every student in your program

III. PROGRAM DEVELOPMENT
- A. Scheduling students
  - 1. Areas of major problems
    - a. Laterality and directionality
    - b. gross motor development
    - c. fine motor development
    - d. visual perception
    - e. visual discrimination
    - f. visual tracking
    - g. body parts and awareness

2. Classes
   a. keep as small as possible (5-10)
   b. students attend by area if need
   c. 25 minute class periods, longer if you can arrange it
3. Instructors
   a. Yourself
   b. Other available teachers
   c. Aides or volunteers
      1. PTO
      2. Retired teachers
      3. Community citizens
   d. Community physicians or specialists

B. Activities for specific areas
   1. Use activities from any number of fine publications
      a. STEP BY STEP: Sheila Kogan
      b. NEW DIMENSIONS IN LEARNING: Eugene Medvedeff & Bev Dearth
      c. PUBLICATIONS OF GESELL INSTITUTE, NEW HAVEN, CONN.
      d. PERCEPTUAL MOTOR EFFICIENCY IN CHILDREN: Bryan Cratty
      e. PLUS MANY OTHERS

C. Lesson Plans
   1. Make up for each child (keep in record)
   2. Design your own (examples will be provided)
   3. Always have room to evaluate students progress
   4. Be specific on activities (remember volunteers don't read minds)
   5. Specify what equipment is needed for activity if necessary
   6. Specify how much time should be spent on activities if more than one is to be performed.

IV. EVALUATION OF STUDENT
   A. Fill in evaluation for each student's session
      1. Put all evaluations in child's personal file
   B. Use evaluation to develop student's activities for the next session
   C. Use evaluation to discuss with child's teacher possible activities child can use in class.

These are just basic ideas for setting up a perceptual motor lab. Your school can add to or change these ideas to fit your own environment. The major emphasis is on building a lab to help your children. Size or expense is not important, putting your time and effort into helping children with difficulties is. Good luck in the building of your lab.

SUGGESTED EQUIPMENT

Boy and Girl Puzzles
Balloons
Body Part Twister Game
Flannel Board Make-a-Person
Balls (Fleece, Tennis, Playground)
Bean Bags
Bean Bag Targets
Bowling Pins (Plastic)
Boundary Cones
Catching Scoops

Crawling Tunnel
Hoops (Small and Large)
Ladder
Jump Ropes (Individual)
Tumbling Mats
Wooden Boxes
Records (Body Awareness, Perceptual Motor)
Earthball
Rubber Foot Patterns (Left and Right)
Movement Squares (Upper and Lower Case Letters, Numbers and Math Signs)
Nylon Rackets
Parachutes
Scooter Boards
Great Shapes (Vinyl Floor Shapes in Different Colors and Sizes)
Chalk (Regular White and Large Colored)
Children's Scissors (Left, Right, and Training)
Crayons (Large and Regular)
Hole Punch and Designs
Rubber Band Matching Board and Designs
Pegboards and Designs
Puzzles (Playskool)
Balance Boards (Rocker Board and Square Peg Base)
Balance Beam
Balance Puzzles (Poster Board Designs of Your Own)
Twister Games
Directional Mat
Body Position Cards
Hidden Pictures Activities
Task Cards
Tracking Targets
Marsden Balls

JUMP AEROBICS - A NEW JUMP TO FUN AND FITNESS (K-8)

Don Disney, Howard County, Maryland Public Schools

WHAT IS JUMP AEROBICS?

Jump Aerobics combines dance, aerobics, exercise, and rope jumping in time with music. It is a unique and enjoyable way for students of all ages to develop and maintain a quality physical fitness program.

Students participate in choreographed routines which are adopted to their level of skill and endurance. They learn kicks and turns, single and double foot jumps, dance steps and criss-crosses - all while turning a rope.

PRINCIPLES OF JUMP AEROBICS

Jump Aerobics, as a group activity, is ideal for the school setting. It is also a program which is flexible enough to be used individually to enhance personal fitness.

The routines are three tiered to accommodate individual entrance skill levels. Entering at the appropriate level, students should progress at their own rates.

All the routines are set up in rounds. Individual students, or groups of students, perform the routines in sequential order according to the directions provided at the workshop. Performing in rounds is visually aesthetic and helps prevent fatigue. As students improve, they will be able to achieve the ultimate objective of performing a two minute routine without stopping.

Formations will vary for each routine. Space and the number of participants will also dictate other options that will be provided in the workshop. Each routine allows the teacher creativity and advanced challenges.

EASY PROGRESSIONS FOR EARLY SUCCESS

Before any routines can be taught the students must learn some of the basic twenty-one tricks. The elementary school child as well as the beginner will need some readiness activities.

Students that experience problems jumping a short rope may be helped by breaking down the skill with a long rope.

LONG ROPE SKILLS

1. Jump a stationary rope.
2. Jump a moving rope.
   a. Snake: The rope is wiggled side to side on the ground as the students jump over.
   b. High Water, Low Water: The rope is held stationary a few inches above the floor as the students jump over it. It is raised every few jumps.
   c. Swinging Bridge: The rope sways gently from side to side but not over the jumper's head. The jumper jumps over the rope.
   d. Jump The Shot: Swing the rope in a circle and students jump over it.
   e. Baby's Cradle: Swinging bridge, only the jumper remains in the center and jumps.
   f. Rocking the Cradle: Three swinging bridges and three complete turns.
   g. Front Door: Running into a turning rope which hits the ground and moves away from the jumper. Run under or run in, jump, and then out.
   h. Back Door: Running into a turning rope which hits the ground and moves toward the jumper. Run under or run in, jump, and then out.

THE INDIVIDUAL JUMP

1. Hold <u>both</u> ends of the rope in one hand.
   a. Right hand: Turn rope forward, jump every time the rope hits the floor and a small rhythm bounce at the peak of the swing.
   b. Left hand: Repeat the procedure in (a). Spend more time with the opposite hand.
2. Hold rope one end in each hand: using intermediate rhythm bounce.
   a. Have rope in front of the body, swing rope back and forth in a cradle movement, jumping rope each time it passes under the feet.
   b. Turn rope forward or backward and jump on both feet. Try for one good jump, add one, add another, etc.
   c. When students can perform 90-100 jumps per minute using a single bounce, they will be ready for single foot maneuvers.

Balance is the key component to alternating foot maneuvers with a single bounce. The "Kangaroo Kids" use the <u>hops drill</u> to improve balance and timing necessary for fancy footwork.

HOP DRILL

Begin with one single jump on the left foot and then one single jump on the right foot, then two jumps on the left foot and two jumps on the right foot and continue until the student reaches a total of ten on each foot without missing.

ALTERNATING FOOT DRILL

Put the Jump Aerobics music on Side B. Have students stay on the beat and alternate feet on each jump. Students will eventually pick up the pace to 100-130 turns per minute.

Now you are ready for the Basic 21!

BASIC TWENTY-ONE SKILLS

The "Kangaroo Kids" have over 250 tricks and combinations. The Basic 21 skills provides a foundation for all tricks. The tricks are broken down into five component parts: two foot jumps, foot work, criss crosses, kicks and turns.

Remember to teach all tricks without the rope first. Have students proceed at their own pace. When they have mastered the trick use music so they can get the feel of tempo and practice. Students can also do the same trick backward.

In the manual each photograph will represent one single jump. This will break down each skill.

Basic Two Foot Jumps
1. Side Jump
2. Front/Back Jump
3. Side Straddle
4. Scissors Jump
5. Cross Step
6. Twister
7. Wobble Jump

Foot Work
8. Alternating Hops
9. Side Taps
10. Heel to Heel
11. Toe to Toe
12. Heel to Toe (same foot)
13. Four Count Fling
14. Swing Step

Criss Crosses
15. Basic Cross
16. Matador Cross

Kicks
17. Side Kick
18. Heel Click
19. Can Can

Turns
20. Side Swish
21. Full Turn

HELPFUL HINTS

1. Exercise and Warm-Up. Stretching and circling actions of the joints are important. Stretching of the legs and back. Sit-ups are excellent during the cool down.
2. Short Sessions. Ten minutes of rope jumping per class over a period of a month or two, has been proven to be more effective than complete unit programs.
3. Chart Skills. Charting skills helps to individualize your program and help students evaluate their progress.

4. Master one trick at a time. Students needing more time or practice to develop the timing for a new trick are encouraged to go at their own rate. Linking skills will lead into routines later.
5. Use Jump Aerobics Music. Rope jumping can never be boring when one trick leads to another. Use the music when practicing new tricks.
6. Endurance Clubs. Qualifications for these clubs will vary. For example, the Kangaroo Club involves non-stop jumping. Students who accomplish this feat get a small hand-made award.

Endurance Requirements:

First Grade	1 minute
Second Grade	1.5 minutes
Third Grade	2 minutes
Fourth Grade	2.5 minutes
Fifth Grade	3 minutes
Sixth-Adult	3.5 - 5 minutes

7. Experiment! New tricks are just around the corner and what student would not like to have the entire school trying a new stunt named after them!

EVERY CHILD A WINNER WITH FITNESS - A MOVEMENT APPROACH (K-3)

Martha Owens and Susan Rockett, Every Child A Winner, Ocilla, Georgia

The presentation will focus on the Every Child A Winner program design, field tested for fourteen years in Georgia, as well as the Virgin Islands, Hawaii, Canada and forty-six states in the nation. Funded as a national model by the National Diffusion Network, United States Department of Education, the curriculum is presently implemented in over 1,000 schools.

The program design provides developmental movement experiences for children centered on themes of space awareness, body awareness, quality of body movement, and relationships. These themes are taught through creative games, creative dance, and educational gymnastics. Competition is found in the program only when child-designed. The project slogan, "Every Child A Winner," finds expression through the discovery learning approach to teaching movement. Students are encouraged to reach their personal potential, and "winning" occurs as each child does his or her best.

Every Child A Winner -- Lesson Plans includes 31 behaviorally stated objectives, with lesson plans written to enable teachers to meet these objectives. Training is designed to help classroom teachers and physical educators implement the lessons. The lessons are designed to enhance the child's self-concept, to improve academic skills, and to cultivate physical fitness and motor skills.

Phase I Training (three days) includes an accountability model for program implementation, teaching techniques for Every Child A Winner movement lessons, and sessions on public relations related to successful implementation of the program. Phase II Training (two-day continuation) provides detailed information on refining students' movement skills and assistance in implementation in the upper grades.

The program should be implemented first in K-3 with a plan for expanding to K-6.

The session will give an overview of the curriculum design and will deal specifically with the fitness component developed through movement. In addition, preliminary findings from a recent national study of Every Child A Winner Adopter School Sites will be presented.

JUGGLE BREAK (K-8)

Noel Bewley, Parkview Elementary School, Indianapolis, Indiana

Participate at your own level.

LEVEL I: Watch others juggle, discuss juggling, look at juggling equipment, touch juggling equipment, or glance through a juggling book.

LEVEL II: Ask a juggler to teach you to juggle, copy a juggler's movements (secretly), or listen in as a juggler teaches someone else.

LEVEL III: Practice juggling, try a new juggling trick, or try a new kind of juggling equipment.

LEVEL IV: Teach another juggler your favorite trick or TEACH A BEGINNER TO JUGGLE.

!EVERYONE CAN REACH LEVEL IV!!!!!!!!!

CREATIVE DRAMATICS IN YOUR PHYSICAL EDUCATION PROGRAM (1-6)

Noel A. Thurner, Oglethorpe County Elementary School, Lexington, Georgia

Drama: A Greek word meaning action.
Creative Dramatics: Communicating through movement.

Creative dramatics offers an alternative to the traditional technique and methods of establishing and developing skills for the physical education student. Although relatively unknown/unfamiliar to the physical education specialist, creative dramatics has the potential of being more useful and more versatile in areas concerned with psychomotor and socialization, plus incorporation of interrelatedness to the physical education program.

Creative dramatics is a pedogogic technique which emphasizes participation rather than product. The growth of the pupil is encouraged both as an individual and as a member of a group. The environment for these experiences is a democratic one in which the body is the medium through which the child creates. In this way the creative dramatics program relates the affective and psychomotor domain to experiences in the classroom and elsewhere.

The purpose of creative dramatics is to allow students to incorporate them express knowledge obtained in the classroom to their personal experiences. The exercises performed will offer an opportunity to interrelate the elements of space, force, and time, thus providing a bridge to programs in creative dance.

This 50-minute presentation will expose the participants to the history and the use of creative dramatics, especially that found in Great Britian and Scandinavia. The participants will be exposed to exercises which can incorporate creative dramatics into the physical education and the regular classroom. The participants will relate aspects of home, school, and the child into the physical education classroom, establishing the foundation for a wholesome development program.

FIZZ ED IN OUR SCHOOLS

Jack Hutslar, American Youth Sport Institute, Kernersville, North Carolina

Fizz Ed in our schools: Getting it before it gets you; solutions using organizational development techniques. The presentation includes 1) why poor teaching can exist; 2) some remedies that have been tried with varying degrees of success; and 3) using O.D. techniques to address the problem. It is one type of problem to not know how to teach. It is another type of problem to know how to teach and not teach. Questions and discussion discouraged.

DEVELOPMENTAL MOVEMENT PATTERNING OF THE OVERARM THROW (5-8)

Miriam N. Satern, University of North Carolina, Greensboro

Knowledge and an understanding of the kinematic dimensions of the overarm throw as a developmental movement pattern impact on effective and appropriate teaching. The rate of change and interaction of the various components of the overarm throw are unique to each child. However, similarities exist among changes in movement and timing features occurring in successive levels of development. Therefore, appropriate teaching cues and methods must be determined on the basis of the child's level of skill development rather than by his/her age or sex. Providing an educational environment that promotes skill development is limited by the teacher's developmental and kinesiological understanding of this movement.

This presentation will show films of children throwing to illustrate the developmental and kinesiological stages of the throw. Principles of movement and sequential joint actions will be demonstrated. Observational techniques will be suggested to aid the teacher in analyzing and improving this complicated movement pattern.

ADVENTURING PROGRAMING (K-8)

Scott McCormick, Heathwood Hall Episcopal School, Columbia, South Carolina

I. Getting started
   - A. Project Adventure
     1. Workshop
     2. On campus workshop
   - B. Faculty/Administration coordination
   - C. "Going for it"

II. Types of adventures
   - A. Single subject focus
   - B. Interdisciplinary
   - C. Small groups
   - D. Large groups

III. Places to adventure
   - A. Campus
   - B. Local community
   - C. Extended trips (State Parks, National Forests and parks)

HOOPS, HOOPS .... THE LATEST SCOOP! (K-3

Terry Walker, Cliftondale Elementary School, Fulton County, Georgia
Suzanne Crowe, Conley Hills Elementary School, Fulton County, Georgia

Many times we get stuck in a rut teaching very traditional games and challenging students to make-up their own games on the primary level is very hard. Old traditional games and dances can be changed and given a new flair simply by adding hula hoops. Think of your favorite game and with some simple adaptations you have a new game, instead of dodgeball you can play dodge hula hoop. The games are easily taught because rules have already been established. Hoops can provide that new twist you are looking for by taking the place of balls, ropes, cones, bean bags and other equipment.

I. Games

A. Dodge Hula Hoop
Equipment: 1-3 hoops
Formation: circle
Number of children 1-4. Each group will get a turn inside the circle. Roll hula hoops across circle trying to hit the participants. (Safety rule: No throwing hoops.) If you get hit join the outer circle. When 1 child is left incircle change groups.

B. Hula Hoop Pick-Up Sticks
Equipment: 1 hoop par students Formation: circle
On the signal everyone rolls their hula hoop into the center of the circle. After all hoops have landed, take turns picking up hoops. The object is not to move the other hoops. Work up to having students track their own hoop in circle.

C. Hoop Tag
Equipment: 1 hoop per student Formation: open space with specific boundaries.
The taggers are small groups of 3,4, or 5 who all have the same color hoops. Blue hoops are the taggers, any other color tagged must sit inside hoops till all are tagged. Change the color of the taggers; give one color the task of freeing those who have been tagged; hoops must tag hoops not the runners themselves.

D. Tic-Tac-Toe
Equipment: 9 hoops placed on floor

Rules are same as in regular tic-tac-toe except people stand in the hoops representing an "X" or an "O". Divide class into 2 teams, one being the "X" and the other the "O". First person on each team begins the game by standing in the hoop of their choice, teammates follow 1 at a time. Vary the game by identifying each child with a colored "penny", or ask them to make the shape of the "X" or "O". With no help from teammates, the person must decide which hoop to be in - he must be aware of who his teammates are and watch their placement closely.

E. Bumper Cars
Equipment: 1 hoop per child Formation: scattered. Standing inside and holding their hoop, on signal the "bumper cars" begin moving around a designated space trying to avoid being bumped. Only hoops can bump against each other. After a short period another signal, the "electricity" is turned off and see who has had their car bumped.

F. Call Ball
Equipment: 1 hoop Formation: Large circle, each with a #.
Played as before, call out a number but instead of tossing up a ball, spin a hoop on the floor. Number called must pick up the hoop before it stops spinning and falls down.

G. Pass the Hoop
Equipment: 1 hoop per team Formation: each team in a circle. All join hands in a circle, the hoop is between 2 people over their interlocked hands. On signal the hoop must move around the circle over each person's body without breaking the joined hands. Team to get hoop back to original starting point wins. To liven things up add some music such as The William Tell Overture.

H. Hopscotch
Equipment: any number of hoops to make hopscotch design.
Formation: create your own design, traditional. Use hoops to form the grids, good for indoor spaces.

I. Horseshoes
Equipment: 2 hoops per person, stakes or traffic cones.
Formation: set-up cones so that the hoops may be thrown over them as in horseshoes.
Play as in regular game, 2 throws per person, point system.

J. Musical Hoops
Equipment: 1 hoop per person Formation: scattered.
As in musical chairs, each person and their hoops are scattered, when the music begins they move in and out around all the hoops in a designated way (hop, skip), when the music stops all must find a hoop to stand in. May be played eliminating one hoop each time as well as a person or by eliminating a hoop and establishing a rule that more than one person may be in a hoop (cooperatively).

K. Octopus Tag
Equipment: 1 per tagger Formation: The octopus taggers are spread out in an open space while the fish are on one side. Octopus are standing in their hoops. On signal, the fish run from one side to the other trying not to be tagged. If the octopus tags someone then they become part of the octopus tentacles and must sit in a hoop where tagged. The new tentacles must also help tag.

II. Rhythms and Dance

A. Hokey Pokey
Equipment: One hoop per set of partners. Formation: Double circle with partners holding hand between them. Place body parts in and out of hoop. "Do the hokey pokey and turn yourself around" - lift the hoop overhead and turn around once. Chorus - Rock body and hoop in place or shuffle step to the right and then to the left.

B. Patty Cake Polka
Equipment: one hoop per set of partners. Formation: Double circle with partners holding hoop between them. All steps are the same as traditional dance except for the following: 1. When partners are supposed to clap both hands, bend knees and tap hoop on knees instead. 2. On right elbow turn, hook elbow to hoop.

C. Bunny Hop
Equipment: one hoop per child, except for last child in line.
Formation: Single file line holding hoops around body. (Instead of holding onto students hips in front of you, you must hold onto their hoop, too.)
Follow basic dance steps. The hoops help with spacing.

D. Pop Goes The Weasel
Equipment: one hoop per three students. Formation: Triple circle all facing cew. Three students hold hands with the two outside students holding the hoop in front of the middle person. Follow basic steps. On "Pop goes the weasel," the middle student will step through the hoop and skip in the next group in front of him. Change the groups so that everyone gets a chance to be the weasel.

E. Virginia Reel (Simplified)
Equipment: one hoop per set of partners. Formation: column of four, five or six couples, facing each other holding hoop. Follow basic steps. Forward and Back-lift hoop up and down. Right and left elbow swing - hook elbows with hoop and circle. Two-hand swing - turn while holding the hoop. Do-Si-Do - lift hoop overhead, walk hands (hand over hand) around the hoop in do-si-de fashion. Head couple: Sashay down and back and cast off - follow basic steps. Form an arch and the others go through - form arch with hoop.

F. Seven Jumps
Equipment: one hoop per student. Formation: single circle everyone facing in holding onto hoops.
Follow basic dance steps, placing hoop on floor when needed.

G. Chicken Fat
Equipment: one hoop per student. Formation: open space.
Follow directions using hoops to vary the exercises.

H. Aerobics Dances:
Equipment: one hoop per student. Formation: Lines, open space, or circles.
Add hoops to increase aerobic benefits. Hoops will place an emphasis on arm movements.

I. Streamer Ribbon and Lummi Stick Rhythms
Equipment: one hoop per student. Formation: Lines, circles, or open space.
Challenge students to use hoops like streamers and lummi sticks.

III. Warm-Up and Cool-Down Exercises
Challenge your students to use their hoops while performing their usual warm-up and cool-down exercises.

A. Jumping Jacks: Arms and hoop go up and down while feet go apart and together.
B. Arm Circles: Twirl hoop on arm.
C. Side Stretches: Hold the hoop with two hands arms overhead and stretch to the side.
D. Push-ups: Hoop on the ground with hands inside the hoop.
E. Sit-ups: Hold hoop overhead, sit-up touching hoop to the floor in front of toes
F. Side Bend Toe Touches: Two hands holding hoop overhead, bend and touch toes placing hoop flat on floor.
G. Leg Stretches: Stretch legs over hoop or with one leg in hoop and one leg out of hoop.

THINGS MOTOR CONTROL AND LEARNING HAS TO SAY TO ELEMENTARY PHYSICAL EDUCATION(K-8)

Dr. Scott Melville, Eastern Washington University, Cheney

Much research is being done in motor control and learning. The field is greatly different from what it was only a decade ago. In fact, motor control was not really a distinct field. A big shift in this area of research has been its movement away from applied research to a more basic, theoretical approach. This new approach has resulted in a much better understanding of how we perform motor skills. I am afraid however, that this shift has also resulted in less understanding by the practitioner of what this technical laboratory research means to them.

This paper is an attempt to identify some of the practical implications that elementary physical education teachers can draw from the motor control and learning laboratories. It is a telling of how my teaching of elementary physical education has been actually changed as a result of my close acquaintance with this new body of knowledge.

URBAN MODIFICATION OF PROJECT ADVENTURE(4-8)

Alan M. Sentkowski, Project Adventure S.E., Savannah, Georgia

Throughout the last decade suburban and rural school districts have been incorporating Adventure programs into their physical education curriculum at a phenomenal rate. Urban school districts have not been a part of this educational growth. UMPA is designed to demonstrate that with imagination, hard work, and organizational support, Adventure activities can be implemented successfully system-wide in an urban school district. UMPA models itself after "Project Adventure", a non traditional approach to Physical Education, which utilizes "Outward Bound" type challenges and goals. "Project Adventure" has been the recipient of the Educational Pacesetter Award given by the National Advisory Council, Title XX. Hamilton Wenham High School, the school that originated "Project Adventure" in 1971, has been designated a National Demonstration Site.

Goals:
UMPA will:
Benefit the urban student by developing:
-increased mutual support within groups.
-enhanced self-confidence and self-esteem.
-improved agility, coordination, and physical fitness.
-a new appreciation of themselves in relation to their environment.

Provide teachers with the skills and understanding:
-to create a supportive, joyful, non-competitive approach to physical education.
-to teach Adventure activities within the limited-space of the urban school.

Furnish the organizational structure and expertise:
-to design and construct modified "Ropes Courses" at individual schools.
-to implement this curriculum city-wide in Cambridge.

UMPA is designed to service:
-the 4,800 sixth through twelfth grade students from the Cambridge Public Schools.
-all interested students in Cambridge's 21 private schools.
-students from a broad range of racial, cultural, social, and economic backgrounds.
-community residents through membership in various public service agencies

JUMP ROPE IDEAS FOR GRADES K-6

Christopher Beal
Pleasantdale Elementary School, DeKalb County, Georgia

The presentation will entail an introduction which covers general information about Jump Rope, while distinguishing the differences between rope jumping and rope skipping.

Safety while jumping rope will also be discussed. Three safety hints will be hilighted.

The presentation will then focus on demonstration various group activities, individual rope skipping, partner activities, and long rope jumping. Each of the above groups will have a routine to help illustrate the content of discussion for that particular group. The routines will be performed by students of DeKalb County Schools.

If time permits audience participation will be encouraged.

OUTDOOR ADVENTURE FIELD TRIPS: HOW TO KEEP YOUR HEAD WHEN ALL ABOUT YOU ARE LOSING THEIRS(K-8)

Diane Davies, Rock Eagle Conference Center, Eatonton, Georgia

1. Definition of Adventure Field Trips
   a. Rock Eagle Conference Center - An educational resource for you
   b. Objectives of trip - outdoor education
   c. Learning desired/ethical use of resources
   d. Why take them outdoors?
   e. Putting what you've learned into practice

2. Field trip organization tips - (building your base of support)
   a. Administrative approval
   b. Teacher support
   c. Parents night

3. Incorporating field experiences into the curriculum
   a. How to organize a successful field experience
   b. Slide tape program on one school's field adventure to Rock Eagle

4. Teaching considerations
   a. How to keep your head when ...
   b. Planning
   c. Scheduling
   d. Safety consideration

AEROBICS FOR LUNCH

Cindi C. Kyker, Mimosa Elementary School, Fulton County, Georgia

This session is designed for those wishing to spend their lunch time exercising and having fun.

Outline of class:

1) warm-up stretch
2) flexibility exercises
3) main muscle groups
4) aerobic jog
5) cool down

Much of this session can be adapted to your classroom, but this is mainly for enjoyment and relaxation.

MOTOR TESTING OF YOUNG CHILDREN, STATE OF THE ART (K-3)

John W. Powell, University of Central Florida, Orlando

Motor assessment has become increasingly important in the past few years with the enactment of laws in many states requiring the motor screening and further diagnostic evaluation of young children entering kindergarten on the first three grades. This presentation will focus on the contemporary thinking related to the process - product methods of item construction and interpretation. Emphasis will be placed on the relationship of evaluation and the development of remedial programs for those children identified as deficient in motor development.

A newly developed motor screening instrument "The Central Florida Gross Motor Screening Inventory", will be presented and, in general, problems of evaluating young children will be identified and discussed.

GREAT EXPECTATIONS: THE BEGINNING TEACHER AND CLASSROOM REALITIES INFORMATION, DIALOGUE AND SUPPORT (K-8)

Nell Faucette, University of Georgia, Athens

Larry Locke (1982) has stated that "although all vocational beginners are difficult and stressful, there is evidence that the complexities of teaching make entry into that role especially difficult" (p. 19). What are the unique stresses facing beginning teachers? What skills do new teachers need in order to cope with these stresses? How can teachers find the necessary emotional and professional support in an alien environment? How can a teacher make the transition from student to a teacher of students? These are just some of the questions to be considered during this session.

If you are a beginning teacher and you would like to share your feelings and experiences while hearing from others like yourself, join us!

INNOVATIVE BULLETIN BOARD IDEAS IN PHYSICAL EDUCATION (K-8)

Inola Anne Goodyear, Dearing Elementary School, McDuffie County Schools, Georgia

This program will be a slide presentation of bulletin boards used for various purposes in all aspects of the total physical education program. Various comments concerning their effectiveness and construction will be made during the presentation of the slides.

Uses for bulletin boards

1. Introduction of Units or Concepts
2. Skill performance knowledge
3. Game strategies
4. Motivation
5. General rules and regulations
6. Exceptional student recognition
7. Student participation
8. Public relations
9. Holiday seasons
10. Create excitment

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ELEMENTARY PHYSICAL EDUCATION SPECIALISTS-AN ENDANGERED SPECIES(K-8)

Lynda K. Randall, San Diego State University, California

A number of emerging and recurrent issues in public education have combined to threaten the stability of physical education programs throughout the country, particularly at the elementary school level. Declining enrollments, decreased funding, calls for "instructional quality and accountability", a public decline in confidence in educational leaders, deteriorating student performance, and a pressing demand for "back to basics" are among the concerns which have captured the focus of education (Dearman & Plisko, 1981). Although it is generally recognized that the development of motor skills is most critical during the early years, it is frequently found that elementary physical education programs receive a lower priority than those at the secondary level. For example, a legislative mandate in the state of California requires only 200 minutes of physical education every 10 school days for elementary students, while 400 minutes is required in junior and senior high schools. In addition, CAHPERD president Bob Pescolesi has noted that instruction for elementary physical education classes in California is largely provided by nonspecialists (Razor, 1983:9).

Last year Alliance leaders took an active role in responding to legislative efforts to eliminate state requirements for physical education in several states (AAHPERD, 1983:1). In order to combat an anticipated onslaught of similar legislative actions, it is essential for physical educators to maintain careful vigilance. The proposed presentation would seek to contribute to that end by providing the following information:

1. A survey of the status of current state legislation pertaining to physical education;
2. A report of employment trends and statistics on a state-to-state basis;
3. Projections on future directions for elementary physical education and the prognosis for survival; and
4. Recommendations for active intervention and strategies for dealing with legislative actions.

Resources

AAHPERD, Alliance Update, April, 1983:1

Benson, J. A special message to the elementary physical education specialist in California. California, 1982, 44, 248.

Carnegie Foundation. The Condition of Teaching: A State by State Analysis. Princeton, N.J.: Princeton University Press, 1983.

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Everett, P. Physical education must take a larger view for survival. Kansas, 1982, 50, 6.

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Kissabeth, K.L. Two hundred and fifty-two hours: a matter of priorities. Maryland, 1982, Summer, 18-19.

Razor, J. (Ed.) CAPHERD fights back with task force offense. Journal of Physical Education, Recreation, and Dance, 1983. 54, 9.

Simon, K.A. Projections of educational statistics. Washington, D.C.: National Center for Education Statistics, 1975.

Task Force on Education for Economic Growth. Action for Excellence. Denver: National Council of state Governments, 1983.

Templin, T.J. On becoming a physical educator - occupational choice and the anticipatory socialization process. Quest, 1982, 34, 119-133.
Wilder, M.R. No One else to blame. Louisiana, 1981, 43, 5.
Williams, E.A. The P.E. specialist - a problem of definition. Bulletin of Physical Education, 1981, 17, 5-10.
Wilson, G. Where are we going in physical education. Wisconsin, 1982, 11, 14-16.
_____ Legislative alert to physical educators, health educators, Wisconsin, 1981, 10, 15.
_____ Changes in teaching practice in physical education during the past 10 years. Scottish Journal of Physical Education, 1979, 7, 10-11.

Legislative Requirements for Physical Education in Public School Programs

For the purposes of this questionnaire, the following definitions will be employed:

Physical Education: This term refers to the basic instructional program of the total elementary and secondary school curriculum. It does not include intramural, extramural, or interscholastic athletic programs, supervised play or recess.

Mandatory Legislation: This indicates a type of law which defines the power as invested in the state. This type of law tells the local unit what they must do.

Permissive Legislation: This is defined as a type of law whereby the power is delegated to local authorities. This type of law tells the local units what they may do. It is also known as enabling legislation.

General Legislation: This consists of law which contains general patterns authorizing local communities to fill in the details.

Specific Legislation: This refers to a type of law which is detailed in nature, leaving the local units little power to regulate minimum requirements.

1. Is there presently a law in effect which governs the public school physical education program in your state?
   _____ Yes _____ No

   If No:
   a. Was there formerly such a law in existence?
      _____ Yes _____ No
   b. If so, when was it repealed, and by what legislative act?
      _____

   If Yes:
   a. What is the title and source of this statute?
      _____
      _____
   b. Does this statute take the form of mandatory or permissive legislation?
      _____ Mandatory _____ Permissive
   c. Is the existing statute in the form of general or specific legislation?
      _____ General _____ Specific

If Specific:
Which of the following aspects of the physical education program are outlined in the law?

_____ statement of aims and objectives
_____ time requirements
_____ credit and graduation requirements
_____ grade level specified
_____ _____ elementary
_____ _____ secondary

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_____ prescribed course of study
_____ provisions for modified programs of physical education
_____ provisions for fitness testing
_____ provisions for financial support
_____ provisions regulating scheduling, attire, class size, insurance, and other program controls
_____ provisions regarding facilities and equipment
_____ provisions outlining standards, duties, and functions of
  _____ teachers of physical education
  _____ supervisors of physical education
  _____ administrators of physical education
  _____ state educational agency
  _____ classroom teachers

2. Have any efforts to reduce the state requirements for physical education been undertaken in the legislature within recent years?

If Yes:

a. When were these efforts undertaken?_____
_____

b. What was the intent of the proposed amendment?
_____
_____
_____

c. What was the eventual outcome of this proposal?
_____
_____

If No:

Do you anticipate such an action in upcoming legislative sessions:
_____ Yes _____ No

3. What is the total number of physical education specialists employed within the state?
  public schools _____
    elementary _____
    secondary _____
  private school _____
    elementary _____
    secondary _____

4. What are the present requirements for physical education specialists?
_____ K-12 certification
_____ K-6, 7-12 certification
_____ other (describe) _____

5. Would it be possible to have a copy of the existing statutes, codes, supplements, and guidelines relevant to physical education forwarded to this office?
_____ Yes _____ No

FITNESS TRAILS: IMPROVING CARDIORESPIRATORY HEALTH FOR ELEMENTARY SCHOOL CHILDREN (4-8)

Patricia E. Higginbotham, University of Central Florida, Orlando

An experimental and a control school were selected within the Orange County School System. A ten-station fitness trail was planned and constructed on the site at the experimental school. All 4th, 5th and 6th grade students at both schools were tested, utilizing the AAHPERD Health Related Physical Fitness Test, a modified step-test, and an attitude test called "Children's Attitudes Toward Physical Fitness" (CATPA).

Pre-testing began in September, 1982, and was completed by October, 1982. Post-testing began in April, 1983 and was completed by June, 1983.

Treatment at the experimental school was structured around the fitness trail, the physical education program, and other teaching materials geared toward health, nutrition, fitness, and physical activity. The physical educators assisted in the testing and were instructed in ways to teach aerobic like activities throughout the year with intermittent use of the fitness trail. On rainy days or other days when they could not get outside, the physical educators were encouraged to emphasize diet, nutrition, and physical fitness improvement techniques. Motivational clubs were encouraged with membership for each child being a goal. Each child was to learn how to maintain an individual fitness level without arbitrary standards through participation in a variety of activities.

This project's main goal was to teach children the fundamental of good health and fitness while creating a positive attitude about themselves, their nutrition and their lifestyles that will carry over into later life. Hopefully it provided them with an experience that demonstrated the positive feeling that is associated with good health.

I. Statement of the Project
   A combined program of physical assessment and aerobic exercise designed to promote better cardiorespiratory health for elementary school children.

II. Long Range Concept Developmental Goals
   A. Create and/or change the child's attitude in a positive direction toward aerobic activity.
   B. Demonstrate how fitness activities can be fun and for lifetime enjoyment.
   C. Demonstrate how fitness levels can be attained by progressing at own rate in an environment where competition is not stressed.
   D. Demonstrate that fitness can be attained through participation in a variety of activities.
   E. Demonstrate that good fitness habits can develop without athletic excellence.

III. Project Objectives
   A. To have each child:
      -run and/or jog a mile non-stop by the end of the year;
      -learn the exercises necessary for completing the fitness trail;
      -develop an understanding of cardiorespiratory function;
      -learn how to monitor heart rates;
      -participate in aerobic activities on a regular basis (at least twice a week).
      -complete the fitness trail on a regular basis (at least twice a week).

B. To test each child at the beginning and end of the school year;
   1. Physical assessment was completed utilizing the Health Related Physical Fitness Test (AAHPERD) and the Modified Step Test.
   2. Attitude testing was completed utilizing the (CATPA), "Children's Attitudes Toward Physical Activity Instrument," by Simon and Smoll.

IV. Motivational Techniques
   A. Club memberships: the overall goal was to have each child be a member of at least one club. Some of the clubs were: fastest runner; 25-50-100-mile club; improvement in heart rate; improvement in weight loss, gain, or maintenance; improvement in aerobic performance; best time on the fitness trail; most sit-ups; best improved step test; 3 P's Club (Pace, Push, and Pat Yourself); Trotters (26-35 miles per month); Rookies (5-15 miles per month); etc.
   B. Assistants in evaluative techniques: those children who were leaders and took direction well were taught to assist in giving the tests; examples: skin-fold, flexibility, and heart-rate monitoring. The actual testing was done by the graduate assistants form the college but these children were invaluable in helping organize and get hhe children ready to test.

V. Procedures
   A. Select an experimental and control school with assistance from the county office.
   B. Administer the AAHPERD Health Related Physical Fitness Test, the Modified Step Test, and the CATPA Instrument to all 4th, 5th and 6th graders at both schools at the beginning and end of the school year.
   C. Teach the physical educators several aerobic activities that could be taught to the children at the experimental school.
   D. Share audio-visual and instructional materials that were on the market in regard to fitness concept development. Examples were: "Blood Flow: a Motor Learning Game;" "Metabolism;" "Go and Grow Games;" "What About Your Body's Fitness;" "Circulation Chart;" etc.
   E. Build a fitness trail on the school grounds of the experimental school.

VI. The Fitness Trail was commonly known as "The Chickasaw Trail". (We were at Chickasaw Elementary School in Orange County.)
   A. The major objective was to improve shoulder girdle strength, abdominal strength, balance, and increase cardiovascular endurance.
   B. The trail was completed with 10 stations:
      1 - warm-ups (slow, easy stretches)
      2 - Overhead ladder (shoulder)
      3 - Horizontal Crawl (shoulder)
      4 - Balance Tepee (balance)
      5 - Balance Beam (balance)
      6 - Sit-ups (abdominal)
      7 - Log-hop (legs/cardio)
      8 - Chin-up Bars (shoulder/abdominal)
      9 - Incline Rails (shoulder)
      10 - Push-up Bar (shoulder)

      We ended up with these 10 stations for several reasons:
      1) Some were already in existence.
      2) Some could be moved easily.
      3) Some could be constructed elsewhere and then put together in a short amount of time on the playground.
      4) Finances dictated many of our decisions.
   C. We built this trail for approximately $325.00. (No labor costs were included because all labor was donated.)

3. Team Teaching. Planning and teaching together will reduce a great deal of time. Arrange a guest speaker or a film for both classes. Also, share the use of equipment and facilities.
4. Organize a Physical Education Club. Although you may spend time planning and advising this club, the time saved in the long run will be well worth it. Part of the club's activities would be to assist you in the set-up and breakdown of equipment. The members may also aid you in lining the fields, taking attendance, peer teaching and recording fitness and skill test scores.
5. Keep a Substitute Lesson Plan. The substitute may be unaware of the activity and terminology you are using in your daily lesson plan. Develop a special plan that is simple, direct and is a review activity for your classes. This will eliminate time wasted by the substitute and further decrease any anxiety or time on your part.
6. Develop Specific Class Procedures. Many valuable minutes are wasted during class time. Have students on a time schedule for dressing out and in. Be sure they know exactly where to report and what they should do when they get there. Plan techniques within your lesson plan for moving from warm-ups to skill drills to a team game and then back to the locker room.
7. Exercise with your Class. You may not have time to exercise after school. This will reinforce your lectures about fitness and weight control; also, it will give the students a good role model to follow.
8. Guard Against Interruptions. Guard your time against interruptions whether they are due to bad working conditions, outsiders, other teachers, or noise. Students like to talk to the physical education teachers, but this can be a problem if you have serious work to do. Find a hideout where you can go and unwind, and think clearly without interruptions.
9. Play the Ball; Don't Let the Ball Play You. Take a firm hold on your life and the time you are spending each day. Only you have the control to direct your present and future time. Take charge of this process before time takes charge of you.
10. Take Time to Be Yourself. You will be a more effective teacher if you take time to engage in recreational or social activities that you enjoy. Plan time each day to reward yourself. It will be a form of reinforcement and you will be able to function better with the daily tasks of teaching physical education.

LEAST RESTRICTIVE ENVIRONMENT-A PLACE FOR FUN(K-8)

Ann Salisbury, Adaptive Physical Education, Cobb County Schools (Georgia)

This two-part session deals first with the delivery systems in adaptive physical education and secondly provides an opportunity to meet and work with a group of handicapped children.

Environmental Placements in adaptive physical education:

1. The exceptional child in the normal physical education class.
2. Direct service from an itinernat teacher.
3. The exceptional child in a specially designed physical education class.
4. The special school.

Demonstration and participation:

A demonstration of adaptive techniques in folk dance and games of low organization.

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TIME MANAGEMENT FOR TEACHER EFFECTIVENESS(K-8)

Stephen J. Virgilio, University of New Orleans, Louisiana

One of the most difficult tasks a teacher has is managing school time effectively for optimum student learning. The use of schedules, school bells, class periods, mid-semester reports and final exams remind us constantly of the critical roles time plays in our professional lives.

The following are seven time management techniques that may apply to any teacher to increase and allow the needed time to pursue high priority goals.

1. Make a list. Each day make a list of the important tasks according to importance. Try and complete the high priority items early in the day. The sense of accomplishment will give you an early confidence that will assist you in dealing with other difficult tasks during the day.
2. Task Analysis. Breakdown the more complex tasks into smaller sub-routines. This approach will let you concentrate on one thing at a time and complete the task in increments rather than tackling one large responsibility or problem.
3. Put an End to Putting It Off. You must reduce procrastination. You will get more done today if you do it today. All the talking, hoping and wishing about the future isn't making the most of the present and isn't building for the future.
4. Get Organized. Organization is a great deal more effetive and time efficient than a disordered, unorganized approach to accomplishing tasks. Organize your work space, filing system and work materials systematically to achieve the greatest amount of availability and effectiveness.
5. It's O.K. to Say "No." Once you have established priorities, you will not be able to follow through with them unless you learn to say no. Don't accept new responsibilities or volunteer for new projects without considering first your use of time
6. Avoid the Paper Avalanche. Each day time should be set aside for dealing with requests and correspondence. When you go through your mail only retain those items which apply to you. For many in-house communications, respond on the same memo you received from others.
7. Develop a Support System. Ask your self who can help? How can they help? Am I willing to let others help? In considering your use of time think about the support that other teachers, administrators, students, secretaries or parents can give. Their help will alleviate certain administrative or custodial duties, giving you more substantive planning and teaching time.

Here are ten time management techniques specifically designed for the physical educator. Refer to them from time to time; it will help both you and your students to stay on-task and gain valuable time needed for learning.

1. Use a Large Yearly Calendar for Special Plans. This may be used by you individually or by the entire physical education staff. This calendar may include teaching station assignments, grading periods, special events in the gym, athletic contests and school deadlines.
2. Simplify Your Filing System. Keep material on file only if it is necessary. Every grading period go through your records and eliminate or rearrange your files to keep them streamlined. (It is not necessary to keep the fitness scores from the class of 1968!)

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Aerobics: Aerobic exercise is featured in the most advanced routines of the album. These routines were designed to give the cardiovascular system a real workout. Properly executed, these activities will push back the barriers of endurance and increase the level of physical fitness. Other aerobic activities include long distance swimming and jogging.

The exercise criteria described can be achieved by the conscientious teacher, who employs the "Chute the Works" routines in a steady progression by alternating body management and manipulative activities. It should be possible to teach a routine to the class in a 30 to 40 minute period.

Music naturally enhances movement and motivation will be high once the students master a movement sequence in unison. Teachers are especially encouraged to use these routines in public displays of their physical education programs, accompanied by an interpretation of the levels of physical achievement involved.

SITTERCISES: AEROBIC ACTIVITIES FOR THE CLASSROOM (4-8)

Billy E. Gober, HPE Coordinator, DeKalb County Schools, Georgia

Introduction

Sitting around has never been thought of as fun by a great many children and most adults. There are those occasions though when an audience or class must be seated and even more occasions throughout life where one is relegated to the sitting position. Who says you can't sit and stay fit? It's all a matter of what you do while sitting. The heart still beats, breathing continues and the blood still carries oxygen to the brain. All of these functions can be accelerated through the rhythmical contraction of various muscle groups.

The idea of Sittercises, developed as a means of staying alert and fit while driving an automobile, has proven very useful when adopted to the classroom situation, sitting in the park, on the beach or just about anywhere.

Utilizing the pulse rate as the body's speedometer, participants can judge for themselves whether they are really getting a good workout.

The program begins with stretching activities, followed by several warm-up activities. Participants who vigorously participate can build up to aerobic levels of activity. Using the carotid pulse, everyone can learn for themselves how they respond to exercise.

Discovering which muscle groups can be used while seated, participants will learn the movement techniques that contribute greatly to increased fitness and health.

CHUTE THE WORKS(4-8)

Scotti Hull, Rockbridge Elementary School, DeKalb County, Georgia
Billy Cober, Coordinator, DeKalb County Schools, Georgia
Children from Rockbridge School, DeKalb County Schools, Georgia

I. Introduction
   A. There will be a brief discussion on the terminology involved in the routine.
   B. There will be a brief explanation of the activities being presented.
II. The students will demonstrate activities.
   A. The students will present two movement activities.
   B. The students will present two ball oriented activities.
III. The audience will be invited to participate.
   A. The students will teach one movement activity and audience will demonstrate.
   B. The students will teach one ball oriented activity and audience will demonstrate.
IV. Wrap up session.

CHUTE THE WORKS is designed to develop specific areas of movement. The parachute adds color and novelty to the entire endeavor. Although the activities presented here are not too difficult for the novice, it is desirable that both the teacher and the students have some previous experience with a parachute. Familiarity with the terms and execution of the basic patterns, such as the umbrella and the mushroom, will facilitate accomplishment, making it truly possible to Chute the Works.

This album is divided into two sections. Side 1 features "body management" activities which develop awareness of the body in motion. Side 2 features "manipulative skills" which explore and enhance the student's capabilities in handling objects.

By utilizing the wide range of exercises presented on the entire album, students will experience unique developmental opportunities not found in any other physical education media. Each band progresses in difficulty from the simple to the challenging.

The following list encompasses the areas of human movement developed through Chute the Works:

Isotonics: The natural air resistance of the parachute necessitates the continued exertion of muscle tension in the upper extremities as the student moves through the described patterns. Other familiar isotonic activities include weight lifting, bat, racket, and club swinging, in addition to the normal, everyday lifting and moving actions.

Isometrics: The constant muscle tension applied to the parachute to hold it in position involves the participant in static contraction of the muscle of the upper extremities. Other isometric activities include gripping the bar in water skiing, cycle riding and holding gymnastic positions.

Anaerobics: Anaerobic exercise is a period of activity of sufficient duration and intensity to tax the cardiovascular system briefly, followed by a change of pace which allows for recovery. Other familiar anaerobic activities include basketball, soccer, football, hockey and some track events in which the participant exerts near maximum effort for a short period of time.

How To Take Your Pulse

It is suggested that every participant have a 3x5 card and pencil handy before beginning the Sittercise program. Recording the pulse rate helps the participants pay more attention to their body's response to the activities as well as gives purpose to the breaks between the bands of music and cues.

Everyone should begin by learning how to take their own carotid pulse. This pulse can be found easily by placing the fingers of one hand on the voice box or "Adam's Apple" and sliding the fingertips (fingerprint portion) to the groove in the side of the neck where one of the two large arteries feed the brain. Caution the participants that it is not necessary to press hard in order to feel the pulse. The instructor may need to circulate throughout the room to make sure everyone is taking their carotid pulse correctly.

Pulse taking can be done successfully even with kindergarten children. One should be aware though that when young children exercise, the pulse beat will be so rapid that their ability to count will really be challenged.

The American Heart Association recommends aerobic exercise at least three times weekly, with no more than two days elapsing between workouts. Aerobic exercise requires that the pulse rate be between 60 and 80% of the maximum heart rate adjusted for age. This target zone indicates exercise which is enough to achieve fitness, but not too strenuous to exceed safe limits.

The formula for determining the target pulse rate for exercising is as follows:

1. Subtract the participant's age from 220 (maximum pulse).
2. Take 60% (x.60) and 80% (x.80) of the adjusted maximum to achieve the minimum and maximum heart rate per minute.
3. Dividing by 4 will give the range that the pulse should achieve for the 15 seconds (1/4 minute) timed pulse count on the record.

The formula below is calculated for a 10 year old, indicating the range necessary to achieve aerobic status.

220 maximum pulse
-10 age
210 adjusted age
x.6 60% of maximum
126.0 minimum level per minute

210 adjusted age
x.8 80% of maximum
168.0 maximum level per minute

126 ÷ 4 (1/4 min. count) = 31.5 heartrate for 15 sec.

168 ÷ 4 (1/4 minute) = 42.0 heartrate for 15 sec.

To be considered aerobic activity, that is demanding oxygen delivering efficiency of the body systems, this 10 year old should achieve a pulse rate between 31.5 and 42 heart beats for the 15 seconds the pulse is timed.

How To Get Started

Setting the scene for Sittercise is extremely important especially if the participants are accustomed to being outside and active. Inform the group that they are going to have a unique opportunity to learn something about themselves during this session. Teach everyone how to take their carotid pulse (see next section) and discuss the relationship of the pulse rate to an automobile speedometer. Many individuals will attest to having heard their hearts pounding in their chest or ears during an exciting event or following exertion. Tell them that the objective here is to utilize the pulse rate to tell us how we are doing in our activity session.

Using a scrip similar to the following will help to set the scene for the recorded activities.

Setting The Scene

Have you ever been on a long trip in the car and become really tired and weary of riding? It can really get to you...you still have miles to go but you feel so restless. Have you ever thought about exercising instead of going to sleep? It works and you can do it while you sit in the car.

There are various muscle groups in the body that we can contract...that is make stiff...and have the same effect as exercising out of doors. Let's think for just a second about which muscle groups we can flex.

Try those in the legs. Make the leg muscles firm and hard. Hold for a few seconds; now relax. The muscles shorten, becoming tense and stiff causing energy to be burned and the heart rate and breathing to increase. This is what happens in other exercises like running and swimming.

Before we go on, we need to check body speed while we are at rest to see if we can increase the heart rate during exercise. To do that, place the fingers of one hand on your voice box at the throat. Slide the fingers to the little groove in the side of the neck where the large blood vessels send blood to the brain. These are called carotid arteries, and we can feel the heart beat as blood is pumped to the brain. When everyone has found the place we will count the number of beats we feel for a given amount of time. (15 seconds) Ready? Start counting...STOP! Remember the number, that is the speed of your body at rest. We will check it after each activity to see how well we are doing.

Let's discover which other muscle groups we can flex. Remember that we made the legs stiff, but what about the muscles in the hips? Can you flex those and make yourself move up and down as you flex and relax the muscles? That's the way some truck drivers look on a bumpy road. Can you flex and relax the arm muscles...shoulders, stomach, neck, chest, etc? Alternate right and left sides.

Now we appear ready to begin Sittercise because most of you know that you can exert muscle energy while you sit.

It is further suggested that the leaders familiarize themselves with the selections they wish to use in the initial session (for mixing and matching). The leader should be "up front" or in plain view of the audience. The participants will depend upon visual cues from the leader more than they will the verbal cues in this initial session. In subsequent sessions this trend will reverse. As individuals become familiar with the muscle selections, the tempo will cue the action. If you are working with a large audience you may consider sitting on the stage or a riser or any other technique that will help the participants easily view the actions.

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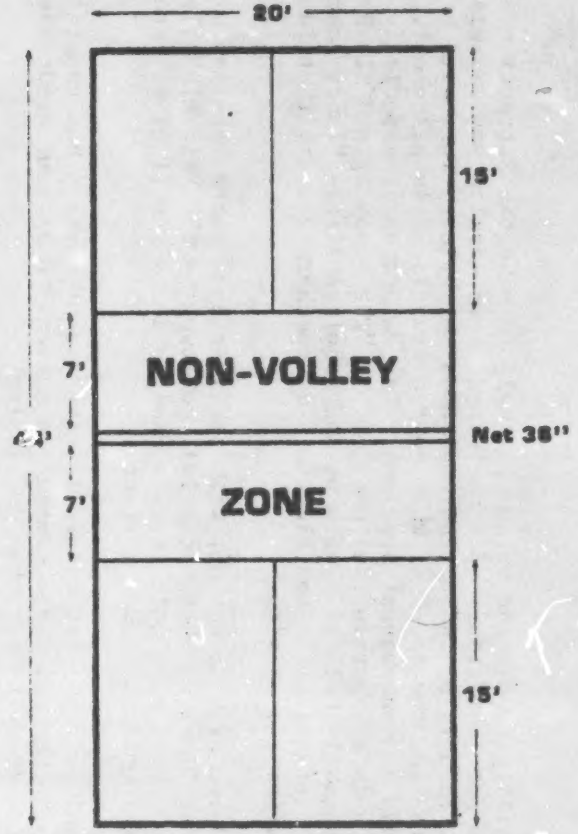

A FUN COURT GAME
Keen Competition at All Levels of Ability

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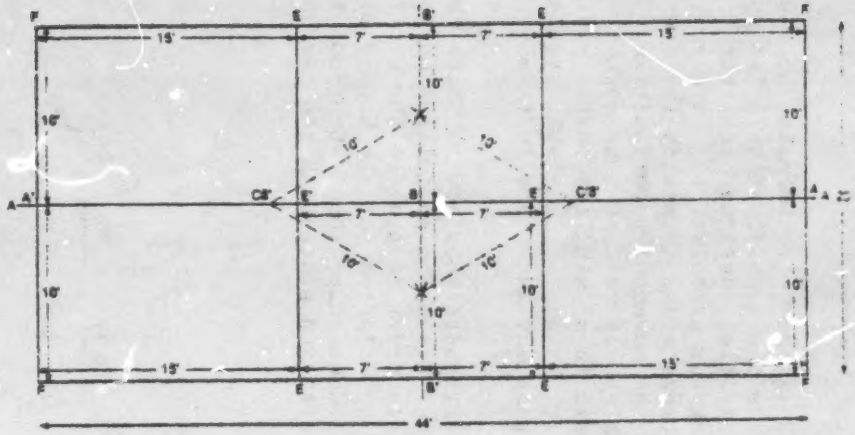
15'
7'
7'
15'
10'
10'
10

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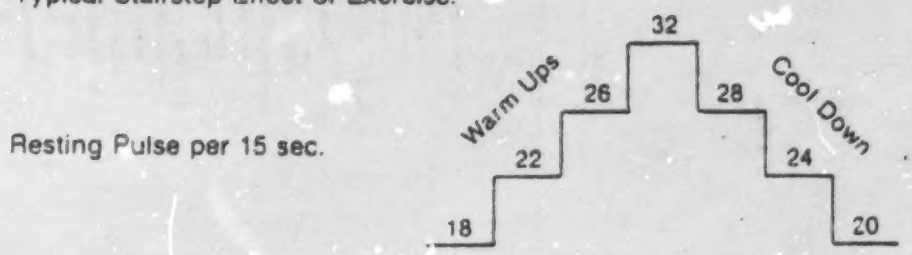
Mixing and Matching the Program

The activities on this album have been designed to accomodate the widest possible audience when age and capabilities are the consideration. The scope of the program begins with (1) Stretching activities, designed to stretch the tendons, ligaments and muscles while preparing for exercise; (2) Warm up activities that are designed to gradually introduce and intensify the exercise session and familiarize the participant with the movement oppor unities; (3) Fast paced activities incorporated to achieve aerobic or near aerobic pulse rates; (4) Cool down activities which aid in slowing the participants down gradually in preparation for the recovery phase; (5) Relaxation training activities which are included so the participant may learn how to eliminate residual muscle tension.

Once the scene has been set and the participants know how to check their pulse, you are ready to begin. Start with the stretching activities on Band One and follow with the warm up selections. In order to achieve the stair-step effect, a vigorous activity bacn should be selected for the middle of the exercise session followed by several cool down selections. Conclude the session by returning the group to a resting, relaxed state with the band on relaxation.

Typical Stairstep Effect of Exercise:



The ability to mix and match will help to make the Sittercise program more appropriate for your group. For an introductory session you may wish to develop a session with only a wram up and cool down selection. This will help the participants "get the idea" of what seated exercising is all about. They will then be ready for subsequent sessions. One selection is especially useful when your session is a short initial one. It is "The Stand Up and Sit Down" band. This works equally well as a warm up and requires little "fancy footwork" of the novice Sitterciser. The "Elevator" is another activity that lends itself well to the initial session.

Should you wish to workout with specific body parts, you may wish to implement the "Arms Race" (arms only), followed by the "Bicycle" (legs only). "Isometrics" would work well in this combination since it gives both the upper and lower extremities a good workout.

The real joy in Sittercise will come when the group has committed the cues to memory and the entire class moves in unison. When your group has accomplished this, you are ready to put them on display.

PROGRAM YOUR MICROCOMPUTER TO EVALUATE AAHPER PHYSICAL FITNESS SCORES

Violet J. Wade, Concordia College, Bronxville, New York

The task of administering and evaluating test results from the AAHPER Physical fitness test can be long and tedious project. Usually the test is administered over several class periods and is accomplished during the regular work day. The evaluation of the test results; however, becomes a time consuming process that occurs after school and in many classes take an inordinate amount of time. With the acquisition of the micro computer in our nation's schools, the opportunity is available for physical educators to make this task less arduous. In fact many physical educators who otherwise might not administer the test, may be encouraged to do so by the relative ease in scoring made possible by the microcomputer.

It is my intention to discuss how to develop a program to evaluate physical fitness test results, and to demonstrate a working program. The Apple II Computer will be used to demonstrate the program.

ENHANCING THE SELF-IMAGE OF THE MIDDLE SCHOOL CHILD

Cheryl W. Deal and Lynne C. Smith, Trickum Middle School, Gwinnett County, Georgia

This will include the "Who-What-Where-When-Why" of a coordinated effort between the physical education and counseling programs at Trickum Middle School. Handouts will be available.

MISSION IMPROBABLE: PREPARATION OF THE CLASSROOM TEACHER AS A PHYSICAL EDUCATOR

Elizabeth R. Cozzalio, University of Southern Mississippi, Hattiesburg

Most states require one course in elementary physical education curriculum/methods for state certification in elementary and/or special education. In the majority of cases these teachers will not be required to plan and teach physical education. Since elementary physical education specialists are more prevalent in today's elementary schools, these duties have been passed to more thoroughly trained personnel. However, in the state of Mississippi and perhaps other regions, physical education specialists are not required nor provided in most schools. In these cases <u>if</u> physical education is taught it must be taught by the classroom teacher.

This current state of affairs brings forth two problems. First, what information relative to physical education will be meaningful and useful for those classroom teachers who will never be required to teach physical education? Second, what information is critical for the classroom teacher who must plan and implement a physical education curriculum based on one university course?

The purpose of this presentation is twofold: a) to examine the needs of classroom teachers relative to the provision of an elementary physical education program and b) to discuss the implications of these needs for the modification of college teacher preparation curriculum.

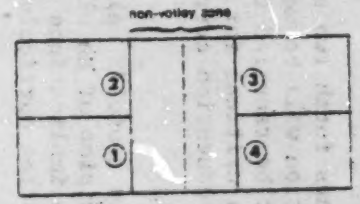
OFFICIAL PICKLE-BALL* RULES

1. **COURT**—The size of the court is 20' x 44' for both doubles and singles. The net is hung at 36" on ends, and hangs 34" in the middle. When laying out a court, allow adequate space at each end and sides of the court boundary lines for player movement. (Three to five feet on ends and one to two feet on sides.) However, it should be noted that many family's play Pickle-Ball with little or no back and side court and enjoy the game.

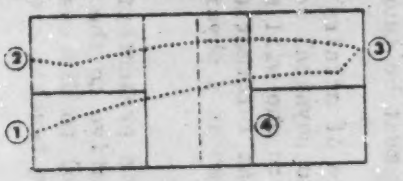
2. **SERVE**—Player must keep one foot behind the back line when serving. The serve is made underhand. The paddle must pass below the waist. The server must hit the ball in the air on the serve. He is not allowed to bounce it, then hit it. The service is made diagonally cross court and must clear the non-volley zone. Only one serve attempt is allowed, except if the ball touches the net on the serve and lands in the proper service court. Then the serve may be taken over. At the start of each new game, the 1st serving team is allowed only one fault before giving up the ball to the opponents. Thereafter both members of each team will serve and fault before the ball is turned over to the opposing team. When receiving team wins the serve, the player in the right hand court will always start play.

3. **VOLLEY**—To volley a ball means to hit it in the air without first letting it bounce. All volleying must be done with player's feet behind the non-volley zone line. NOTE: It is a fault if the player steps over the line on his volley follow-through.

Position of players at net when volleying



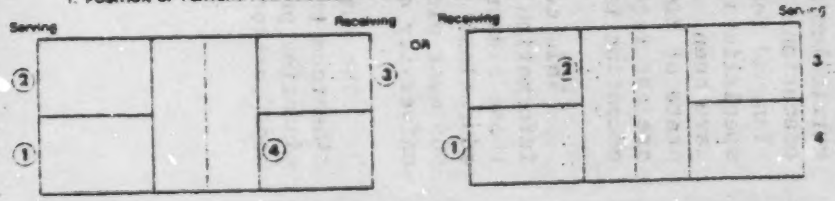
4. **DOUBLE BOUNCE RULE**—Each team must play their first shot off the bounce. That is, the receiving team must let the serve bounce, and the serving team must let the return of the serve bounce before playing it. After the two bounces have occurred, the ball can be either volleyed or played off the bounce.



5. **FAULT**—
   a. Hitting the ball out of bounds;
   b. Not clearing net;
   c. Stepping into the non-volley zone and volleying the ball
   d. Volleying the ball before it has bounced once on each side of the net as outlined in rule 4.

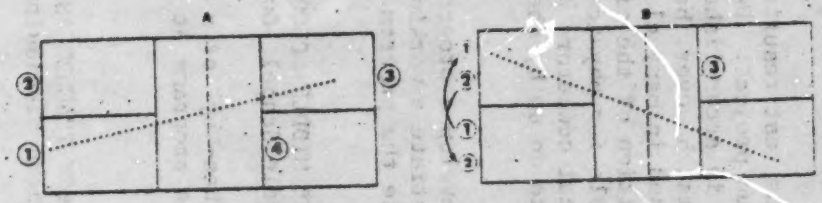
6. **SCORING**—A team shall score a point only when serving. A player who is serving shall continue to do so until a fault is made by his team. The game is played to 11 points; however, a team must win by 2 points.

1. **POSITION OF PLAYERS FOR DOUBLES AT START OF GAME**



2. **DETERMINING SERVING TEAM**—Players may toss a coin or rally the ball until a fault is made. Winner of the toss or rally has the option of serving first or not serving first.

3. **DOUBLES PLAY**
   A. Player in RIGHT HAND court (1) serves diagonally across court to receiver (3) in opposite RIGHT HAND court. The ball must clear the non-volley zone and land in the RIGHT HAND serving court. The receiver (3) must let the ball bounce before returning the serve. Serving team must also let the return bounce before playing it. (Rule #4 Double Bounce Rule). After the two bounces have occurred, the ball may then be either volleyed or played off the bounce until a fault is made.
   B. If the fault is made by the receiving team, a point is scored by the serving team. When the serving team wins a point, its players will switch courts and the same player will continue to serve.



When the serving team makes it's first fault, players will stay in the same court and the second partner will then serve. When they make their second fault they will stay in the same courts and turn the ball over to the other team. Players switch courts only after scoring.

4. **SINGLES PLAY**—All rules apply with the following exception: When serving in singles, each player serves from the RIGHT HAND court when his score is 0 or a[illegible] number, and from the LEFT HAND court when his score is odd numbered.

5. **GENERAL TIPS**
   a. Both members of the serving team should be back near the base line at the time of the serve so that neither will forget to let the first returned ball bounce before they return it. (Double Bounce Rule)
   b. After the ball is in play, lobbing it over the opponents head can be effective strategy.
   c. A ball landing on any line is considered good.
   d. If a player sees that the ball is going to land in the non-volley zone, and he is going to let it bounce, he may move into the zone before it bounces, but must let it bounce before returning it.

e. The player who starts the game in the right hand court (score 0) will always be in the right hand court when his team's score is 2, 4, 6, 8 and 10.

f. The hand below the wrist is considered part of the paddle and shots off any part of it are good.

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IF IT'S GREEN, IT MUST BE PICKLEBALL...(Continued)

F-3

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Quiet activities should last no longer than 3-5 minutes at the end of period. When it is time to begin the quiet activity, it is usually best to stop the activity and have the children sit down immediately wherever they are in the gym. This action helps to tone down the atmoshpere, plus get the students on a lower level than the teacher so that attention is gained, the following quiet activities could be used for lining up and returning to class.

These quiet activities are just a sample of ideas which promote restricted movement. They are not intended to be a panacea for good class control and/or discipline, but to be used as part of the class period to subdue the activity level of the children for reasons of their safety and own well-being. Children are recognized as active beings. Therefore, activity on a lower physical and emotional plane can be used to help them in learning to control their overt behavior whenever necessary.

PARTNERS IN THE OUTDOORS(4-8)

Sue G. Mottinger, Texas Woman's University, Denton

For those who enjoy working with older children and younger adolescents, teaching in the middle school can be a challenging and rewarding experience. The uniqueness of the student who is undergoing changes in attitude towards others and whose body is changing rapidly, determines the requirement of a staff of adults possessing a wide variety of skills, talents, and abilities. The teachers should possess enthusiasm for working with "in-between-agers" and a positive attitude toward innovation and flexibility.

To alleviate concerns that often arise from university student teachers and to provide exploration and development of interests for middle school students, outside the traditional classroom, the "Partners in the Outdoors" program was initiated. The program has become a valuable tool for practical experiences and it provides challenging activities which allow for individual and group accomplishment.

The outdoor program involves the cooperation of a public school district, the university, and the owner of private facilities. "Partners in the Outdoors" is divided into three parts: pre-adventure, adventure, and post adventure. All students, middle school and university, participate jointly in the initial planning. Emphasis is placed upon the environment and the university students plan, organize, and instruct the outdoor activities which include camping, cooking, canoeing, games, and music.

SALVAGE YARD TREASURES AND CREATIVE WAYS TO GAME IT(K-8)

Dave Heflin, Delta State University, Cleveland, Mississippi

The nature of our program at G.E.M.P.E.C. is designed to show the beauty of game equipment from items found at bargain prices in salvage yards. Junk in own storage rooms can be converted to games and sports. We realize that equipment is not all gaming needs, but look at the fun in getting a little more from discarded items.

The following is a partial list of innovations we have tried as game equipment.

I. DIVIDING INTO TEAMS
   A. XL shorts wore over jeans - pull down to knees as a penalty
   B. Pie plates stuffed in belt

RHYTHMIC MOVEMENT FOR FUN AND FITNESS (K-8)

Jane B. Moss, Berry College, Mt. Berry, Georgia

A variety of ideas on things to do with music, movement and fitness..... Some new, some old.....Real winners to spark up your physical education program....Appealing to many age groups.

Dances.....Rhythms For Fitness.....Movement for Fun

MOVEMENT LEARNING CENTERS

Kathryn L. Kisabeth, University of Maryland, College Park

Movement is essential to the health and well being of the young child. Often, movement opportunities are restricted because of time, financial restraints, or insecurity on the part of the classroom teacher. Movement learning centers can help alleviate some of these unfortunate realities and provide young children with movement learning opportunities.

Movement learning centers provide excellent opportunities to supplement regularly scheduled physical education classes. Movement centers can also supplement academic achievement in reading, math, science, health, art and music. The movement centers are designed for inclusion in preschool and primary classrooms which employ the learning center concept.

Movement learning center content articulates with the regular school curriculum and provides a structured yet flexible format for meeting individual needs. A variety of movement concepts are identified and planned in unit formats. Each concept is planned to include objectives, learning activities, assessment procedures and evaluation techniques.

The movement center idea has been tested in two different kindergarten situations. Implementation procedures, material needs and equipment suggestions are to be discussed.

FROM CONTROLLED CHAOS TO HALLWAY RANK AND FILE: WAYS TO HELP CHILDREN CALM DOWN (PRESCHOOL-3)

Bill Stinson, Emporia State University, Kansas

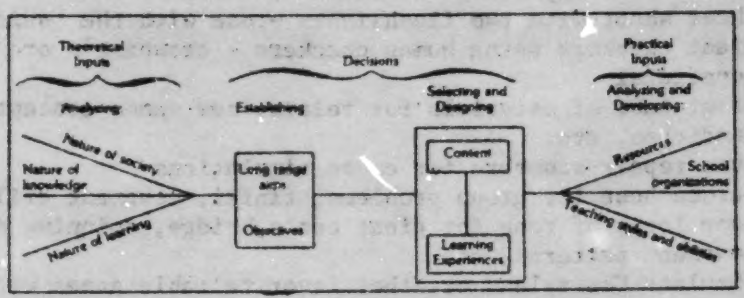
There are times during the school day in which a child must be quiet and composed. As a whole, physical education class gives the student an opportunity for vigorous physical activity and for the mental/emotional release of nervous energy. Problems arise at the end of an active physical education class when the children must get themselves under control to return to a quiet, restricted environment. Younger children, especially, have difficulties becoming composed after an emotionally high-charged period of physical activity. The teacher must help these children bring emotions and activity back down to an acceptable level of tolerance. Instead of reverting to a negative approach (i.e. shouting, put-downs, physical threats), quieter activities which focus on subdued movements, teacher-concentration and student-centered control may provide positive, constructive use of lining up and returning to the classroom routines.

CURRICULUM DESIGN IN MOVEMENT EDUCATION FOR CHILDREN IN MOVEMENT DANCE, GYMNASTICS AND GAMES

Bonnie Cherp Gilliom, 4M Program, Chio State University, Columbus

Few educators deny the value of a comprehensive movement education for children, yet few teachers in the United States have been able to design, implement, and continue high quality, coherent movement programs. The whys are many.

Large-scale curriculum design involves a myriad of decisions and at least a road map through them. The following 4M curriculum design model, adapted from work by Hilda Taba and Ralph Tyler, can provide such a map. All the roads are two way, allowing one to start at any point and travel in any direction. However, if comprehensiveness and cohesion are to be attained in the curriculum design, all sites on the map should be visited at some time in a thoughtful manner.



DEFINITION

Basic Movement Education is the foundational - - - - - - structure - - - - - - - - and - - - - - - - - - - - process - - - - - - - portion of physical education characterized by the - - - - - - experiential problem solving study - - - - - - - - of - - - - - - movement concepts: the elements of movement (the body, moves, time, space, force, flow)

+

the governors of movement (principles of human movement and physical laws of motion) - - - - which leads to the - - - - successful discovery and performance - - - - - - of a - - - - - vast variety of efficient, expressive, or creative movement patterns - - - - - - the body can produce - - - through conscious manipulation - - - - - - - - of - - - - - - - - movement variables.

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C. Wear gloves
D. Free caps -defense wear bills in back
E. Socks stuffed over pants
F. Cheap to free oversized clothes

II. TRADITIONAL GAMES PLAYED WITH NON-TRADITIONAL EQUIPMENT
A. Mop head football, volleyball, basketball, hockey, etc.
B. Vegetables used as balls (sealed in plastic
C. Scraps rolled up into big to tiny shapes - foam, carpet, paper etc.-and duct taped cover
D. Plumber's friends with beanbag as lacrosse sticks, hockey, basketball, etc.
E. Garbage can lids as lacrosse stocks, frizbee, volleyball, dodgeball, etc.
F. Basketballs and long p.v.c. pipes as giant billiards
G. Canoe paddles or traffic cones as hockey sticks
H. Large inflated raft, toy, air mattress, etc. as volleyball, tag games, dodge bag, basketball, etc.

III. STRANGE GAMES PLAYED WITH STRANGER EQUIPMENT
A. "Killer" played with water pistols, golf tube blow guns (ping pong balls), mirrors, flashlights, finger paint, or any object that can bearly sting the victim
B. Skeet shoot with two flashlights - one with the "quick" button
C. Giant checkers using human checkers - crowning's are not beneficial
D. Giant tube of materials for relays, new games concepts, handicaps, etc.
E. Auto repair scooters for canoe simulations
F. Garden hose for group problems, tiniki, movement drills
G. Long loops of rope for giant cat's bridge, spinning disks, movement patterns, etc.
H. Simulate Cherryland or other favorite table games with skill tests on the way to the "finish"
I. Baseball pitching machine from a lawn mover - replace blade with a gin strap and use plastic balls in a gym. (Somewhat dangerous)

IV. IDEAS THAT SOUND GOOD IF ALL ELSE FAILS
A. Vise grips (pliers) as temporary ways to build standards, ladders, and goals
B. Radio, record player or ghetto blaster as timer for games and rest during commercials
C. Ladders as tom walker, standards, jungle gyms, etc.
D. Bean bag cover filled with balloons as cage ball
E. Discarded crutches, walker, and wheelchairs as tom walkers
F. Tennis racquets as snow shoes in mud or real snow
G. Football shoes with cleats - climb fence or pegged wall
H. Penney football/basketball on a giant scale with plastic lids
I. Plastic jug basketball
J. Bull fight with etafoam "horns" glued on a football helmet

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THE THEORETICAL INPUTS . . . Worksheet

Nature of Society: (List one word descriptors of American Society)	Nature of Knowledge (Facts) Fundamentals	Nature of Learning (Commonalities in learning theory)
1.	Locomotors _____	1.
2.	Nonlocomotors _____	2.
3.	Manipulatives _____	3.
4.	Specialized Skill Activities	4.
5.	_____	5.
6.	_____	6.
7.	_____	7.
	One Specialized Skill: Facts	
8.	_____	8.
8.	_____	

No. of facts for one specialized skill ____

X No. of specialized skills in one activity ____:

X No. of rules in one activity ____:

X No. of strategy facts in one activity ____:

X No. of activities in K-12 ____:

TOTAL ____

Long range aims derived from above

1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.

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One Statement of
Long Range Aims of Basic Movement Education (K-6)

Each child needs to(and thus each teacher needs to design learning experiences for the child to):

1. maintain his or her natural and spontaneous early delight in movement--the joy of moving.

2. increase his or her movement skill and understanding of movement so that the original appreciation of movement may survive at every stage in childhood, in and out of the school setting, and, beyond that, into both the work and recreation of adult life,

3. become personally success-oriented in movement, not in the usual sense of winning the game or outstripping peers, but in the sense of solving movement problems to his or her personal satisfaction at one's own level of ability,

4. adopt realistic movement goals for himself or herself based on an appreciative and honest realization of personal movement capabilities and the vast numbers of ways they can be used,

5. become a successful problem solver, an involved mover, capable of using both logical reasoning and "playful" imagining processes,

6. become a seeker of the new, the untried, movement experience,

7. express self controlled emotion in relationship to content and people in a communal opening up of self,

8. experience the expressing of self through movement--his or her own abilities and creations reflecting oneness-with-self-and-world,

9. experience harmony in working with peers and others reflecting a basic valuing of the dignity of man,

10. understand and utilize the concepts(my body, moves, time, space, force, and flow) and the governors of movement(principles of human movement),

11. be able to demonstrate his or her personal movement vocabulary in increasingly efficient, expressive, or creative movement patterns showing conscious manipulation and control of movement variables,

12. develop both an acceptance and a trust in others in movement activities.

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Basic Movement Variables

MY BODY.....

Body Parts

1. Head
2. Neck
3. Shoulders
4. Chest
5. Waist
6. Stomach
7. Hips
8. Legs
9. Arms
10. Back
11. Spine
12. Upper Arm
13. Elbow
14. Lower Arm
15. Wrist
16. Fingers
17. Thumb
18. Hands
19. Toes
20. Feet
21. Heels
22. Ankles
23. Shins
24. Knees
25. Thighs
26. Joints
27. Bones
28. Muscles

Body Surfaces

29. Front
30. Back
31. Sides
32. Top
33. Bottom

Body Shapes

34. Curved
35. Straight and narrow
36. Straight and wide
37. Twisted
38. Angled
39. Symmetrical
40. Asymmetrical

Relationships of body part to body part

41. Near to each other
42. Far from each other, apart
43. Inverted, above, below

Relationships of body part to objects
(apparatus, boundaries, floors, boxes, benches, beams, bars, climbers, ropes, hoops, etc.)

44. Onto, on, off
45. Over, under, through
46. Around, across
47. Approaching, leaving

Relationship of one person to another or others
(partner, trio, group)

48. Purposes: cooperating, trusting, assisting
49. Purposes: competing, opposing, impeding
50. Distance: near to and far from
51. Meeting, parting, passing (going over, under around)
52. Matching, contrasting
53. Mirroring, shadowing
54. Lines, circles
55. Avoiding, pursuing
56. Catching, escaping
57. With or without contact (unison, common, identical, similar, or contrasting moves)

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MOVES . . .

By 3 anatomically possible actions

58. Curling (bending, flexing)
59. Stretching (extending)
60. Twisting (rotating)

Whole body -- By transfer of weight

61. Steplike actions
62. Rocking and rolling
63. Sliding
64. Flight
    --Take offs
    --Unsupported flight
    --Landings

Whole body -- By balancing (achieving active stillness)

65. On different bases of support
66. On different numbers of body parts (4, 3, 2, 1)
67. Gaining, maintaining, losing, recovering balance

Body parts -- By

68. Body leads (preparing for and initiating the movement)
69. Body focus (directing the eyes and/or movement toward)
70. Body follow through (recovering from and finishing the movement)

With objects -- By

71. Sending away (kick, strike, throw, etc.)
72. Gaining possession of (catch, collect, intercept, etc.)
73. Maintaining possession of (carry, propel, etc.)
74. Avoiding contact with (dodge, swerve, etc.)

and

75. Travels
*In fundamental locomotor actions:

Walk run, leap
Hop, jump
Skip
Gallop, slide
Vault, wheel
Roll, crawl
Chase, flee, dodge, swerve

76. Gestures
*In fundamental nonlocomotor actions:

Stretch, bend, curl
Twist, turn, pivot, spin
Swing, sway, rock
Push, pull
Balance (active stillness stop)
Sit, fall, land, lower, sink, collapse, stand, rise, raise, lift
Suspend from, hang

77. Manipulates
*In fundamental manipulative actions:

Roll, bounce
Catch, carry, redirect
Overhand, underhand patterns
Sidearm, backhand patterns
Strike
--with different body parts (hand, foot, head, shoulder, etc.)
--with implements (paddles, bats, rackets, clubs, etc.)

*These "named" fundamentals are technically not basic movement terms, but since they are often used as subproblems, they are included here.

IN SPACE . . .

Divisions of space
78. Self space
79. General space

Dimensions of space
80. Directions
    81. Forward
    82. Backward
    83. To one side
    84. To the other side
    85. Up
    86. Down
    87. Diagonally

88. Levels
    89. High
    90. Medium
    91. Low

92. Ranges (size)
    93. Large (wide, long, "far from," "away from")
    94. Medium
    95. Small (narrow, short, "near to," toward)

96. Pathways (floor and air)
    97. Straight (direct, linear)
    98. Curved (indirect, flexible, round-about)
    99. Zigzag (angular)

100. Planes
    101. Wheel
    102. Door
    103. Table

104. Orientation to space
    105. In front of
    106. Behind
    107. Above
    108. Below
    109. To the sides

110. Extensions into space
    111. Opening and closing
    112. Rising and sinking
    113. Advancing and retreating

IN TIME . . .

Time
114. Speed
    115. Slow (prolonged, lingering, sustained)
    116. Medium
    117. Fast (quick, sudden, instantaneous)
    118. Accelerating
    119. Maintaining
    120. Decelerating

121. Rhythm
    122. Pulse beats
    123. Accents
    124. Rhythmic patterns

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WITH FORCE . . .

Degrees of force
125. Strong, firm, tight, vigorous
126. Medium
127. Light, fine touch, loose, delicate

Dynamics of force
128. Explosive, percussive, staccato
129. Sustained, smooth, continuous

Creating force
130. Quick starts, dodges
131. Sustained powerful movements
132. Held balances

Absorbing force
133. Sudden stops on-balance
134. Gradual absorption ("give")

Controlling force
135. Tension
136. Relaxation

*Affected by laws of motion
Stability and equilibrium
Gravity, buoyancy, friction, air and water resistance
Laws of inertia, momentum and reaction
Leverage
Spin and angles of rebound

*Affected by principles of movement
Whole body (total assembly)
Weight transfer in direction of force
Relaxation
Concentration
Follow through
Opposition

AND WITH FLOW . . .

Dimensions of flow
137. Free flow (fluid, on-going, abandoned)
138. Bound flow (restrained, careful, held back, stoppable)

Movement sequences
139. Smooth series of movements
140. Identifiable beginning and ending
141. Preparation, action and recovery smoothly linked
142. Transitions

Progressions of flow
143. Simultaneous
144. Successive
145. Alternating

Flow: Attitudes of Mover
146. Functional, serving an outer purpose (practical, efficient)
147. Expressive, serving an inner purpose (artistic, carrier of symbolic meaning)
-Stimuli for expressiveness:
Senses (visual, auditory, tactile, smell and taste)
Emotions
Situations, stories, poems, etc.

*These laws and principles of movement are not technically basic movement terms, but since they are often used as subproblems, they are included here.

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LESSON PLAN FORMAT
for
BASIC MOVEMENT THEMES
FUNDAMENTAL THEMES

Theme:_____ Grade Level _____

Objectives

Each child should know:	Each child should be able to:	Each child should feel or become:
1.	Motor Skills	1.
	1.	
2.	2.	2.
	3.	
3.	4.	3.
	Social Skills	
4.	1.	4.
	2.	
	3.	
	4.	
	Thinking Skills	
	1.	
	2.	
	3.	
	4.	

Introduction: "Awakening"

(Use every day of theme development)

Definition of theme (if needed):

Theme _____

Theme Development: Pure Movement Lesson Grade level _____

Number the order of work

Major problems

_____Work in general space

_____Work in self space

_____Work in general space with others

_____Work in self space with others

Select subproblems from:

Body parts
Body surfaces-front, back, side, top, bottom
Body shapes-curved, straight, twisted, angled, symmetrical, asymmetrical
Relationships (body parts)-near to, far from, inverted
Relationships (objects)-onto, on, off, over, through, around, across approaching, leaving
Relationships (with others)-meet, part, pass, facing, side by side, assist, impede, match, contrast, mirror, shadow, avoid, pursue, catch, escape, cooperate, compete
Weight transfer - step, rock, roll, slide, flight, take offs, landings
Balancing
bases of support (parts, nos.)-gain, maintain, lose, recover
Body leads, following through
Locomotors-walk, run, leap, hop, jump, skip, gallop, slide, crawl, climb, scramble, wheel, vault
Nonlocomotors--stretch, bend, twist, turn, swing, push, pull
Directions-forward, backward, sideways, up, down
Levels-high, medium, low
Ranges-large, small
Pathways-straight, curved
Speed-quick, slow, acc., dec.
Rhythm-pulse, accents, phrases
Degrees of force-strong, light
Dynamics of force-percussive, sustained
Creating force
Absorbing force
Principles of movement-whole body, weight transfer, relaxation,, concentration
Flow-bound, free
Flow progressions-simultaneous, successive, alternating
Flow-attitudes of the mover-functional expressive
Stimuli for expressiveness senses, emotions, situations

Closing: Sequence or game-like activity

Theme _____

Grade Level _____

Equipment needed _____

Theme Development Games-like Lesson

Number the order of work

Major problems

_____ Work in self space with small equipment

_____ Work in general space with small equipment

_____ Work in self space with others with small equipment.

_____ Work in general space with others with small equipment

Select Subproblems from:

Body parts

Body Surfaces-front, back, side, top, bottom

Body shapes-curved, straight, twisted, angled, symmetrical, asymmetrical

Relationships (body parts)-near to, far from, inverted

Relationships (objects)-onto, on, off, over, through, around, across, approaching, leaving

Relationships (with others)-meet, part, pass, facing, side by side, assist, impede, match, contrast mirror, shadow, avoid, pursue, catch, escape, cooperate, compete

Weight transfer - step, rock, roll, slide, flight, take offs, landings

Balancing

bases of support (parts, nos.)-gain, maintain, lose, recover

Body leads, following through

Locomotors-walk, run, leap, hop, jump, skip, gallop, slide, crawl, climb, scramble, wheel, vault

Nonlocomotors-stretch, bend, twist, turn, swing, push, pull

Directions-forward, backward, sideways, up, down,

Levels-high, medium, low

Ranges-large, small

Pathways-straight, curved

Speed-quick, slow, acc., dec.

Rhythm-pulse, accents, phrases

Degrees of force-strong, light

Dynamics of force-percussive, sustained

Creating force

Absorbing force

Principles of movement-whole body, weight transfer, relaxation, concentration

Flow-bound, free

Flow progressions-simultaneous successive, alternating

Flow-attitudes of the mover-functional, expressive

Stimuli for expressiveness senses, emotions, situations

Closing: Game-Like Activity. Creating and/or learning a game.

Theme _____

Grade Level _____

Theme Development: Dance-Like Lesson

Materials Needed _____

Number the order of work

Major Problems

_____ Work in general and/or self space alone

_____ Work in general and/or self space with others.

_____ Work with equipment if appropriate

Select subproblems from:

Body parts
Body surfaces-front, back, side, top, bottom
Body shapes-curved, straight, twisted, angled, symmetrical, asymmetrical
Relationships (body parts)-near to, far from, inverted
Relationships (objects)-onto, on, off, over, through, around, across approaching, leaving
Relationships (with others)-meet, part, pass, facing, side by side, assist, impede, match, contrast, mirror, shadow, avoid, pursue, catch, escape, cooperate, compete
Weight transfer - step, rock, roll, slide, flight, take offs, landings
Balancing
bases of support (parts, nos.)-gain, maintain, lose, recover
Body leads, following through
Locomotors-walk, run, leap, hop, jump, skip, gallop, slide, crawl, climb, scramble, wheel, vault
Nonlocomotors-stretch, bend, twist, turn, swing, push, pull
Directions-forward, backward, sideways, up, down
Levels-high, medium, low
Ranges-large, small
Pathways-straight, curved
Speed-quick, slow, acc., dec.
Rhythm-pulse, accents, phrases
Degrees of force-strong, light
Dynamics of force-percussive, sustained
Creating force
Absorbing force
Principles of movement-whole body, weight transfer, relaxation, concentration
Flow-bound, free
Flow progressions-simultaneous, successive, alternating
Flow-attitudes of the mover-functional, expressive
Stimuli for expressiveness senses, emotions, situations

Closing: Dance-like activity. Creating and/or learning a dance sequence.

Theme _____

Grade level _____

Theme Development: Gymnastics-like lesson

Apparatus needed _____

Number the order of work

Select subproblems from:

_____ Major problems

Body parts
Body surfaces-front, back, side, top, bottom
Body shapes-curved, straight, twisted, angled, symmetrical, asymmetrical
Relationships (body parts)-near to, far from, inverted
Relationships (objects)-onto, on, off, over, through, around, across approaching, leaving
Relationships (with others)-meet, part, pass, facing, side by side, assist, impede, match, contrast, mirror, shadow, avoid, pursue, catch, escape, cooperate, compete
Weight transfer - step, rock, roll, slide, flight, take offs, landings
Balancing
bases of support (parts, nos.)-gain, maintain, lose, recover
Body leads, following through
Locomotors-walk, run, leap, hop, jump, skip, gallop, slide, crawl, climb, scramble, wheel, vault
Nonlocomotors-stretch, bend, twist, turn, swing, push, pull
Directions-forward, backward, sideways, up, down
Levels-high, medium, low
Ranges-large, small
Pathways-straight, curved
Speed-quick, slow, acc., dec.
Rhythm-pulse, accents, phrases
Degrees of force-strong, light
Dynamics of force-percussive, sustained
Creating force
Absorbing force
Principles of movement-whole body, weight transfer, relaxation concentration
Flow-bound, free
Flow progressions-simultaneous, successive, alternating
Flow-attitudes of the mover-functional, expressive
Stimuli for expressiveness senses, emotions, situations

_____ Work on large apparatus in general space

_____ Work on large apparatus in self space with others

_____ Work on large apparatus in general space with others

Closing: Gymnastics-like sequence.

Theme _____

Grade level _____

Materials needed _____

Theme Development: 5th Day

Review...or finishing a previous day's work...or evaluation lesson for week's theme...or self space work in classroom. Any of these options should be related to the week's theme.

Grade Level _____

YEARLY CALENDAR FORMAT

Week 1 M T W T F	Week 2 M T W T F	Week 3 M T W T F	Week 4 M T W T F	Week 5 M T W T F	Week 6 M T W T F
Week 7 M T W T F	Week 8 M T W T F	Week 9 M T W T F	Week 10 M T W T F	Week 11 M T W T F	Week 12 M T W T F
Week 13 M T W T F	Week 14 M T W T F	Week 15 M T W T F	Week 16 M T W T F	Week 17 M T W T F	Week 18 M T W T F
Week 19 M T W T F	Week 20 M T W T F	Week 21 M T W T F	Week 22 M T W T F	Week 23 M T W T F	Week 24 M T W T F
Week 25 M T W T F	Week 26 M T W T F	Week 27 M T W T F	Week 28 M T W T F	Week 29 M T W T F	Week 30 M T W T F
Week 31 M T W T F	Week 32 M T W T F	Week 33 M T W T F	Week 34 M T W T F	Week 35 M T W T F	Week 36 M T W T F

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LUMMI STICK ACTIVITIES BEYOND THE CLASSROOM (3-8)

M. Cerie Godfrey, Stringfellow Elementary School, Moultrie, Georgia

LUMMI STICK ACTIVITIES

Lummi sticks are extremely useful in developing the elements of rhythm. The sticks are eighteen inches long and can be made from one-inch dowel stick or old broom handles. I decorate the Lummi Sticks with different colors of plastic tape. The Lummi sticks are held between the thumb and fingers near the middle of the sticks. Some believe that the Lummi Sticks were invented by the Lummi Indians in Northwest Washington.

The Lummi sticks may be used creatively for many developmental purposes such as the following:

-developing fine motor skills
-developing gross motor skills
-developing coordination
-developing perceptual training
-increasing concentration skills
-encouraging creative development
-promoting rhythmic awareness

3rd Grade

1) The learner will be able to state the origin of the lummi stick activity.
2) The learner will develop coordination and timing by performing the movements of the lummi sticks.
3) The learner will be able to perform patterns in a standing position.

4th Grade

1) The learner will be able to perform a routine in a standing position to music.
2) The learner will be able to perform the following movements with the lummi sticks. (a) vertical tap (b) click together (c) toss right (d) toss left. These skills are done from a sitting position.
3) The learner will be able to perform the movement toss right and left to the correct timing.
4) The learner will be able to perform the following movements with the lummi sticks. a) tap b) side tap c) flip d) double flip e) twist, side flip
5) The learner will be able to perform a routine to music choreographed by the teacher.

5th Grade

1) The learner will be able to choreograph a lummi stick routine with a partner using movements acquired in prior lessons. (Option--Standing or Sitting)
2) The learner will be able to perform for the class with a partner, a minute long lummi stick routine with or without music.
3) The learner will be able to perform the movements of the lummi sticks sitting in a square formation.

Lummi Stick Movements (Sitting Position)

Vertical Tap:	Tap sticks down to floor vertically.
Click Together:	Click sticks together vertically.
Toss Right:	Toss right stick to partner's left, while partner is tossing her right stick to your left.
Toss Left:	Same as above but with left stick.
Toss Right and Left:	Tossing right then left stick to partner while partner is tossing right then left.
Tap:	Top of sticks tap the floor.
Flip:	The sticks will do a half turn toward you, all in one count.

Individual Movements

The first tasks presented should give each child an opportunity to learn how to tap the sticks to the rhythm of music and how to shift from one tapping movement to another.

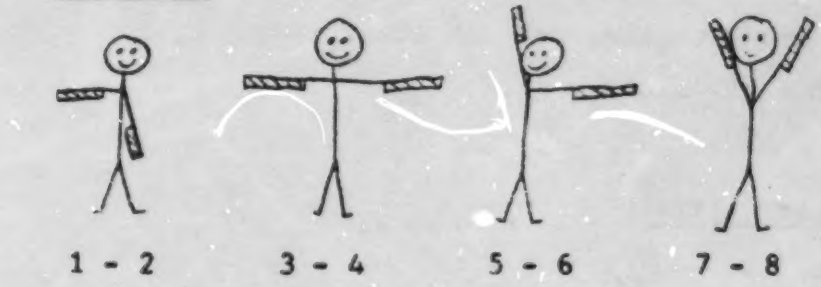
Partner and Group Movements

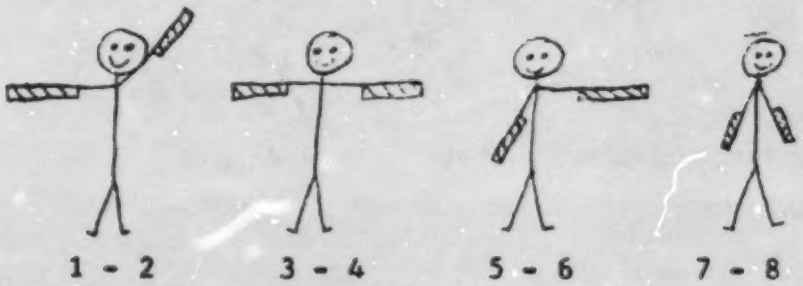
The first partner activities should begin with both students in an Indian-Styled position facing each other. This position encourages the students to develop routines using the floor for tapping as well as the partner's sticks.

The Other Guy - Lummi Stick Routine

All movements are done in counts of eight.

A/ Arm lifts starting with right arm, then left





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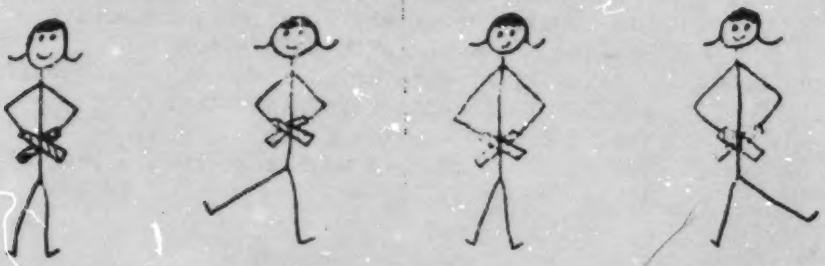
B/ Tap-step to side starting with right foot

Tap at waist level, tap on odd count, step on even count

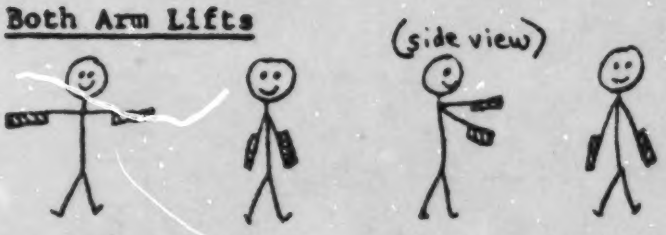


Tap	Right Step	Tap	Left Step
1	2	1	2
3	4	3	4
5	6	5	6
7	8	7	8

C/ Starting at waist, moving Lummi Sticks up over your head, tapping on each count

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

D/ Both Arm Lifts



1-2 3-4 5-6 7-8

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E/ **Pointer Movement** 2 sets of 8

1-2 3-4 5-6 7-8

1-2 3-4 5-6 7-8

F/ **Heel and Shoulder Movement** 4 sets of 8

1-2 3-4 5-6 7-8

1-2 3-4 5-6 7-8

1-2 3-4 5-6 7-8

PROGRAMMING FOR ELEMENTARY AQUATICS (K-8)

Craig Ritz, Rutgers University, New Brunswick, New Jersey

The purpose of the presentation in "Programming for Elementary Aquatics," is to give the aquatic instructor different ideas and programs one may institute into an aquatic program along with the basic swimming instructional program. Such areas would include "New Games" in the pool, Movement Education Aquatics, Games that teach basic skills, special events, along with a lecture on "A Thinking Approach: to structured and non-structured Elementary Aquatics."

Main Concerns in Elementary Aquatics Program

1. Health and safety of everyone
2. Accountability - for children and programs
3. Success/Reward
4. Enjoyment and FUN

Elementary Aquatics Program Dilemma

Instruction versus a total Physical Education Experience

Using a "Set-up" Program versus Creativity and using resources available + planning

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F-62 PROGRAMMING FOR ELEMENTARY AQUATICS...(Continued)

Two major areas involved in Elementary Aquatic Programming:

1. Non-structured Time and Activities

   a. probably the smaller percent of the program
   b. let children develop the concept of "play"
   c. must be carefully supervised

2. Structured Time and Activities

   a. basic strokes - dealing with accountability
   b. survival techniques
   c. lifesaving/basic rescue
   d. introduction to future aquatic activities - basic canoeing, kayaking, water skiing, water polo, etc.
   e. educational related activities
      1. to course subjects - concepts
      2. confidence
      3. problem-solving and other approaches
   d. fun activities

Try to implement other approaches to teaching elementary aquatics with something other than a "command" style presentation.

Use words that move children.
Questions instead of commands: "Do you think you can?"
"Own" area
Movement

Different Approaches to Structured Aquatics:

A. Basic Strokes

B. Survival Techniques

C. Introduction to Aquatic Activities

D. Educational Related Activities

E. Fun Activities

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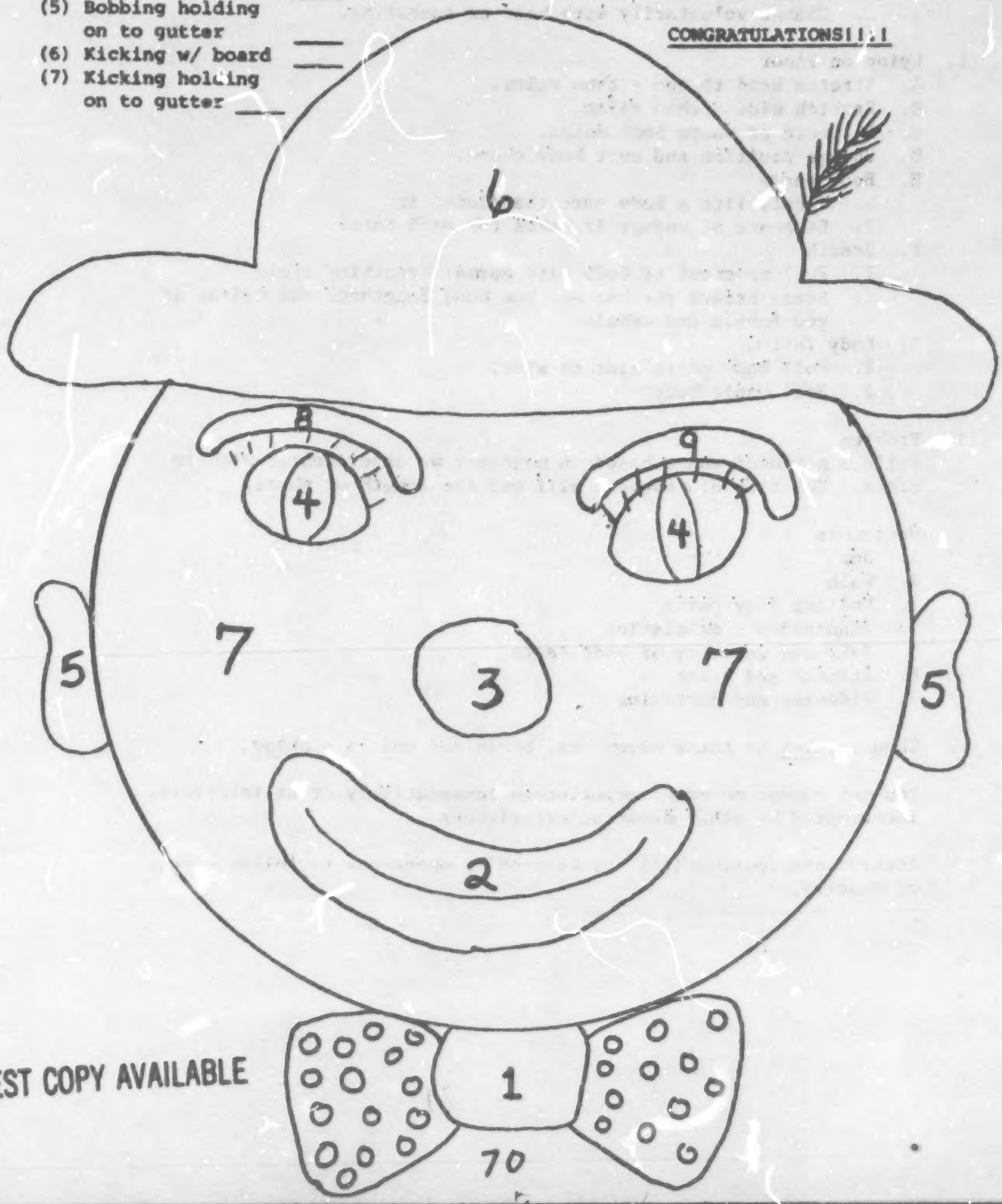
COLOR THE CLOWN AS YOU LEARN TO SWIM

(1) Entering the Pool ____
(2) Put face in water ____
(3) Blowing Bubbles ____
(4) Bobbing with help ____
(5) Bobbing holding on to gutter ____
(6) Kicking w/ board ____
(7) Kicking holding on to gutter ____
(8) Beginner arm stroke ____
(9) Front Float ____

CONGRATULATIONS!!!!



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MOVING BODIES - AN EXPERIENCE IN DANCE (4-8)

Lynn Handmacher Chanin, Georgia State University, Atlanta

I. Floor patterns
   A. Jog in a circular pattern.
      1. Cover all the space in room.
      2. Slow, fast, faster, slow - tempo changes.
   B. Walk
      1. Change direction - forward, backward, lateral, diagonal.
      2. Change voluntarily with beat of tamborine.

II. Lying on Floor
   A. Stretch head to toe - then relax.
   B. Stretch wide - then relax.
   C. Be aware of shape body makes.
   D. Change position and note body shape.
   E. Body parts
      1. Slowly lift a body part then lower it.
      2. Be aware of energy it takes for each part.
   F. Breath
      1. Feel movement of body with normal breathing cycle.
      2. Sense breath rhythms and how body lengthens and widens as you inhale and exhale.
   G. Body rhythm
      1. Roll body parts side to side.
      2. Roll whole body.

III. Problem

Build a movement phase based on movement we experimented with in class. The flow of movement will set the length of phase.

Movements:
1. Jog
2. Walk
3. Rolling body parts
4. Inhalation - exhalation
5. Fall and recovery of body parts
6. Stretch and relax
7. Widening and narrowing

Choose <u>three</u> of these movements; begin and end in a <u>shape</u>.

You may repeat movement experiences consecutively or at intervals. interrupted by other movement experiences.

Instruments (percussive) may be used by observers to follow energy of dancers.

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STICKS, PADDLES, AND THINGS (K-8)

Vivian A. Hall, Brockett Elementary School, DeKalb County, Georgia

Sticks, Paddles, and Things" is a unit designed to add a new dimension to physical education programs. It may be used creatively for many developmental purposes such as the following:

-developing fine motor skills
-developing gross motor skills
-developing coordination skills
-increasing perceptual training
-increasing concentration skills
-encouraging creative development
-promoting rhythmic awareness

"Tap Your Sticks"
Objective: Laterality; eye-hand coordination; rhythm
Materials: 2 one-foot dowels for each person

"Magic Stick"
Objective: Creative movement
Materials: 1 three-foot dowel for each person
(for creativity students could go on a field trip in wooded area and find their own sticks)

"Tap Out The Answer, Just Like A Dancer"
Objective: Perceptual Motor Skills: counting, moving in rhythm with the music
Materials: 1 one-foot dowel for each person

"Ball Skills With Slimaerobics"
Objective: Eye-hand coordination, rhythm, and exercise combined
Materials: 1 tennis ball per couple

"Snap-Back Paddle Ball"
Objective: Eye-hand coordination
Materials: 1 snap-back paddle per person and 1 task card per person

SNAP BACK TASK CARD

How many times can I keep the ball going?

_____ 1. In a downward motion
_____ 2. In an upward motion
_____ 3. In a forward motion
_____ 4. In a combination motion
_____ 5. Other

PLANNING A SWIMMING PROGRAM FOR PHYSICALLY DISABLED STUDENTS (EVEN IF YOU DO NOT HAVE YOUR OWN POOL)

Joyce M. Buis, Georgia State University, Atlanta

Swimming for Physically Disabled Students: Outline for Pool Session

I. Introduction
   - A. Public Law 94-142 and "Aquatics Skills"
   - B. Benefits of Swimming for Disabled Persons
     1. Values to everyone
     2. Values special to physically disabled persons

II. Activities
   - A. Blind Exercise
   - B. Arm Amputee Exercise
   - C. Paraplegic/Hemiplegic Exercises
   - D. Spastic CP Quadriplegic Exercise

III. Question-and-Answer Period

A MULTI-FUNCTIONAL TECHNIQUE FOR PRESENTING ACTIVE GAMES TO CHILDREN (K-8)

Charles Humble, University of North Carolina, Charlotte

The traditional method of explaining the rules and actions of a game in their entirety before starting it is often an inadequate one. Too often this approach results in children confused about what to do next or teachers frustrated by their students' lack of comprehension.

An alternative technique consists of interspersing verbal explanations of a game's rules and actions with corresponding active movements. In this technique, only one or two rules and actions are explained at one time. These verbal explanations are then followed by short periods of activity in which the actions are physically performed to enhance comprehension of them. Each "package" of explanation and activity is arranged in such a way that each newly introduced rule or action adds to previous ones so that the game is constructed in successively progressive parts until completely developed.

This movement-oriented technique may be utilized with almost any traditional game, especially chasing-fleeing games (some of which will be used in the activity portion of the presentation). The more complex the game, the more useful this technique becomes. The advantages of the technique that will be covered concern children's comprehension, attention, and on-task behaviors as well as teachers' instructional and organizational effectiveness and efficiency.

The presentation will end with an explanation-demonstration of how this technique way be used to increase skill instruction and practice and enhance game perfomance in a variety of traditional and educational games by isolating and concentrating on component movements of games.

Active Games in Elementary School Physical Education
- Importance and use of games in curriculum
- Inclusion of games requires thoughtful planning
- Alternatives to traditional method of presenting games

Basic Concept of the Technique
Experiential learning in progressively successive steps

Example of ?
Use of technique to explain rules and movements of a game of low organization

Example of ?
Use of technique to 1) explain rules and movements of game and
2) develop component skills needed to play game
Skills addressed: changing direction of running
stopping and starting
feinting and faking
dodging (basic body management)

Summary
Basic concept of the technique
Steps in utilizing the technique
Use and values of the technique

OCTOPUFF: AN ELEMENTARY SMOKING EDUCATION PROGRAM
TO IMPACT ON PARENT SMOKING BEHAVIOR (K-3)
Peter Walker, Lander College, South Carolina

The purpose of the project was to investigate the impact of a smoking cessation program for adults sponsored by the American Lung Association of South Carolina. The project focused attention on the use of the elementary students as significant others in modifying the smoking habits of parents. The elementary school students were presented the "Octopuff" anti-smoking program.

The program's impact was multi-fold. This author had shown in earlier research the economy induced by the use of children in the role, significant others. The program provided the opportunity for children to confront the parents in a family discussion to determine their reasoning for engaging in such a dangerous health habit. Additionally, this project permitted 28 sophomores and juniors taking an elementary school health science course to experience teaching the "Octopuff" before elementary school children. The school districts of Greenwood, Ninety Six and Ware Shoals, South Carolina provided the field sites.

The project was conducted during the months of March and April 1983, in conjunction with the American Lung Association of South Carolina efforts to publicize its adult smoking cessation program. The "Octopuff" program was taught to 20 second and third grade classes in the three school districts. The Lander College students taught the program during two one-hour school visits. The students were divided into teams of two to maximize school coverage. The classroom teacher provided supervisory assistance, but the teaching responsibilities were carried by the students.

The assessment of the program's impact on adult smoking cessation behavior was measured by (1) the change in District 6 position (which included the three school districts) with respect to the number of new enrollees in the program, and (2) the six month smoking cessation follow-up of five selected parents. The project evaluation was assisted by Mrs. Rosemary Carson, programs coordinator for District 6 of the American Lung Association of South Carolina. Mrs. Carson reported in December of 1982 that District 6 position was last in the State. As of June, 1983, the position of District 6 was reported to have moved to third in the state. When one considers the population differentials for the larger urban areas of Columbia and the Greenville/Spartanburg which occupied the top positions ahead of District, the strides made by District 6 are indeed significant. It is also of interest to note the above mentioned urban areas lead the state in the number of adult enrollees even when District 6 was in last position. The six month evaluation of the selected parents will be completed in November, 1983 and will provide practical information into the effectiveness of such a smoking cessation program. The evaluation will also review the effectiveness of group meetings to assist parents that were not successful in quitting smoking after completing the 20-day smoking cessation program.

Recommendations include: (1) the use of children in the role of significant others to modify other risk factor behaviors of parents; (2) the utilization of sophomores and junior education majors to teach pre-packaged health programs developed by such organizations as the Lung, Heart or Cancer Associations of America; and (3) the consideration of utilizing such pre-packaged health programs as part of the practical teaching experience in elementary school health science courses.

2ND GRADE ELEMENTARY PROGRAM FOR "OCTOPUFF IN KUMQUAT" by Sarah Jane Glowacz

PREPARATION:

School: Pass out Octopuff bookmarks a few days ahead.
Clear a large open area in a classroom

Presenters: View film and learn parts. Bring the following equipment for the presentation:

- film
- movie projector
- Octopuff costume
- ashtray
- candy cigarettes and cigars
- flowers (artificial)
- cans of fresh air
- fruit (Kumquats, if possible)
- Octopuff stickers
- "I'll never smoke" buttons

Characters: Lung Association Representative (High School student representative)
Octopuff
Children (of the class)

Representative: Children, we have a treat today. An imaginary town called Kumquat had a terrible problem at one time, but because the children in the town were so smart and helpful, they solved the problem. The people of the town were so proud and thankful that they wanted to share their story with us. Let's see the story of the town of Kumquat!

VIEW FILM:

Octopuff comes in singing and has candy cigarettes and cigars in both every hand.

Representative: Listen, listen children what is that I hear? (Octopuff enters) Children, who is this!!!

Representative: You're right, it's Octopuff. Do you think he'll try to do to us what he did in Kumquat? What did he do in Kumquat?

Octopuff finds a chair and dozes off.

Children: (example) He got all the people in the town to smoke.

Representative: Do you want that to happen to us?

Representative: Well, if we don't, then maybe, we should do what the children of Kumquat did. (Have the children take all his cigarettes and hide them)

Representative: Octopuff may wake in a minute so we'd better practice our song.

WE'RE THE GHOSTS OF KUMQUAT
AND WE HATE SMOKE
SMOKING IS CHOKING
MAKES US COUGH AND WHEEZE
TAKE ALL YOUR CIGARETTES
AND LEAVE, IF YOU PLEASE.

Octopuff wakes and children make a circle around him (two circles if too many children for one) and sing their song.

Octopuff: But if I give up smoking, what will I breathe?

Children are given flowers and cans of fresh air to give to Octopuff.

Children: (example) Here, try this. (lets him smell the flower) What about this? (lets him breathe can of fresh air)

Octopuff: Ohhhh! I like this! I wish all people could give up smoking and enjoy flowers and nice things like this.

Representative: How many people do you know who smoke?

Representative: What could you do when:

Situation: You're watching TV and your Dad comes in, sits beside you and smokes cigarette after cigarette.

P-70 OCTOPUFF: AN ELEMENTARY SMOKING...(Continued)

Situation: You're driving to the beach and your Mom is smoking in the car with all the windows rolled up.

Situation: You're in a restaurant and the man sitting at the next table is smoking. It makes your eyes water and burn and your food taste yucky.

In the discussion emphasize the polite way to approach people. Teach them how to explain to others the effect the smoke has on them.

Representative: When you get people to quit smoking they'll need something fun to do. What could you offer them?

Children: (example) Smelling flowers, tasting fruit, walking, flying a kite, reading a book, etc.

Representative: Octopuff and I hope that you'll never smoke and you'll help those people who do. We'd like to give each one of you a (kumquat, apple, pear, etc.) so that you can always remember how good it tastes.

GIVE OUT FRUIT, "I'LL NEVER SMOKE BUTTONS", OCTOPUFF STICKERS

HEALTH IDEAS IN CLAYTON COUNTY SCHOOLS

Patricia Barnett, HPE Coordinator, Clayton County, Georgia

Presentation will include:

-description of country requirements for health
-inservice training and staff development courses offered in the area of health education
-successful practices and useful materials used by each panel member
-opportunity for questions directed to the panel
-time permitting, showing of audio-visual materials that have been evaluated as "excellent" by participating teachers
-display of teaching materials used in health

Health Resource List (K-6) used by Donna Cason, Northcutt Elementary, Clayton County

Special Speaker

-- Man from the American Cancer Society (Clayton County) who lost his trachea.

Films

-- Smoke Gets In Your Hair - Bill Cosby and Fat Albert shows what happens when you smoke - The "not-cool" aspects of smoking.

-- In Case of Fire-(K-6)

-- Circulation of the Blood (6th), Heart Association

Filmstrip

-- Pets Are Fun. Marshfilm

-- Learning About Growth and Exercises - Encyclopedia Britannica

-- Weight Control - What Are You Up To? (5-6) - Marshfilm

-- Learning About Our Eyes (1st grade) Encyclopedia Britannica

-- My Body - (1st grade)

-- Alcohol/Traffic Safety - (3rd) - "Chug"

Kit

-- Food Model Guide - Dairy and Nutrition Council

Teacher Materials

-- We used a Drinking and Drugs Survey from the Scholastic Magazine for fourth grade.

Drugs and Drinking Survey

What do kids think about drugs and drinking? People need to know in order to work on drug and drinking problems. Please help by answering the following questions. Read the directions carefully before answering each question. This is not a test; there are no right or wrong answers. Don't put your name on your paper, and don't talk about your answers while filling out the survey. If you don't understand something, raise your hand and ask your teacher.

1. Circle *one.* Boy Girl

2. Where have you learned *the most* about the dangers of drugs and drinking? (Circle *one.*)
A. family B. school C. church D. TV and movies E. other kids F. nowhere

3. Where have you heard *the most* about things that might make drugs and drinking seem like fun? (Circle *one.*)
A. family B. school C. magazines D. TV and movies E. other kids F. nowhere

4. Which of these do you think should be called drugs? (Circle *one or more.*)
A. cigarettes B. beer, wine, or liquor C. marijuana (grass or pot)

5. What is the main reason you think kids might start to use the following? (Check *one* box for each.)

	feel older	have a good time	get over feeling bad	fit in with other kids	some other reason
beer, wine, or liquor	☐	☐	☐	☐	☐
marijuana (grass, pot)	☐	☐	☐	☐	☐

6. How much do kids your age push each other to try the following? (Check *one* box for each.)

	none	some	a lot
beer, wine, or liquor	☐	☐	☐
marijuana (grass, pot)	☐	☐	☐

7. How much do you think kids your age risk harming themselves (physically or in other ways) if they do the following? (Check *one* box for each.)

	no risk	some risk	great risk
have one daily drink of beer, wine, or liquor	☐	☐	☐
smoke one marijuana joint daily	☐	☐	☐

8. In your town or city, how big a problem do you think there is with the following among kids your age? (Check *one* box for each.)

	no problem	not much of a problem	a big problem
drinking beer, wine, or liquor	☐	☐	☐
using drugs	☐	☐	☐

9. In your town or city, how many kids your age do you think have *ever tried* the following? (Check *one* box for each.)

	none	some	most	all
beer, wine, or liquor	☐	☐	☐	☐
marijuana (grass, pot)	☐	☐	☐	☐
sniffing glue or other chemicals	☐	☐	☐	☐
uppers or downers (prescription pills taken without doctor's orders)	☐	☐	☐	☐
cocaine (coke)	☐	☐	☐	☐
PCP (angel dust) or LSD (acid)	☐	☐	☐	☐

10. What would you say or do to help someone your age who had a drinking or drug problem? (Write in.)

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Health Resource List (K-6) used by Kathy Taylor, Tara Elementary, Clayton County

Topic: "Human Growth and Development"

Special Speakers

-- Nurse, Clayton General Hospital
-- Nurse, Clayton Health Department
-- Local person who raises chicks
(these are difficult to find - check on parents and local feed stores)

Films

-- The Cell: Structural Unit of Life
Coronet Films, Chicago, ILlinois

Slides

-- Chick Development
Biological Materials
10 Orskany Drive
Tonawanda, New York 14150

Books

-- "Let's Find Out About Babies"
Martha and Charles Shapp
Sylvan Shepard
Franklin Watts Inc.

-- "Animal Babies"
Ylla - Harper & Row, New York 1959

-- "A Chick Hatches"
Joanna Cole & Jerome Wexler

-- "You Learn and Change"
New York - Harcourt, Brace & Jovanovich 1977

-- "Frogs, Toads, Salamanders, & How They Reproduce"
Dorothy Hinshaw Patent
Holiday House 1977 - New York

Teacher Made Materials

-- Transparencies

From embryo to fetus

Human development
Chick development
Frog development

-- Pictures for Bulletin Board

Human Development
Chick Development
Frog Development

Supplies

-- Incubator and fertilized hen eggs
Frog eggs and small acquarium of gold fish bowl
"Leopard Frog Life History"
(different stages of frog in formaldehyde)
Boreal Laboratories
Mission Auga Ontario, Canada

A Read-Aloud Series - "Frog in A Pond"
Encyclopedia Britannica Educational Corporation, Chicago/Toronto
-- Science Pictures that teach - Silver Brudett

Health Resource List used by Karen Earnest, Jonesboro Junior High School
Clayton,County

Special Speakers

-- Dave Rayburn, Morrow Police Department
961-4007

Excellent! speaker on substance abuse

Films

-- Boy Who Drank Too Much

-- (Drugs) Desperate Lives - A statement should be made to class before showing film concerning the language. Also it should be made clear that our system does care about the drug problems in our schools.

-- Best Little Girl In The World - Anorexia

-- Angel Death - PCP

-- Epidemic! Kids, Drugs and Alcohol

Filmstrips

-- "Herpie" The New V.D.

-- Alcohol: Facts, Myths and Decisions

-- Turning Off: Drugs and Peer Pressure

-- V.D. Attack Plan

Folding Displays

-- Marijuana and It's Effects

-- Hazards of Drug Abuse

-- Effects of Smoking

Tetens Inc.
4560 Beltline Road
Suite 300
Dallas, Texas 75234

-- Drug Display

Periodicals

-- "Listen"

Home Health Education Services
3982 Memorial Drive
Decatur, Georgia 30032
(404) 299-1621

Resource List (7-9) used by Allan Forbes, Babb Junior High School
Clayton County

Eight Grade Comprehensive Health (1 quarter)

Special Speakers

-- A.A. Metro Atlanta Alcoholics Anonymous
Central Office 161 Spring Street, N. W.
Tom Graham - 633-9656
Atlanta, Georgia 30303

-- American Cancer Society
1422 W. Peachtree Street, N.E. - 892-0026
150 North McDonough Street, Jonesboro - 478-3144

-- Clayton County Water Authority
Morrow Pumping Station
Lee Street - 961-5597
Morrow, Georgia 30260

-- American Heart Association
Georgia Affiliate
2581 Piedmont Road, N.W. - 261-2260

-- Clayton County Health Department
134 Spring Street - 471-8635
Jonesboro, Georgia 30236

-- American Red Cross
Clayton/Fayette Service Center
Church Street - 997-6043
Riverdale, Georgia 30274

Filmstrip

--Dating: Coping with the pressures - Sunburst Communications
--Turning Off: Drugs and peer pressure - Pleasantville Media
--Nutrition for teenagers only - Pleasantville Media
--Innocent Addictions - Sunburst Communications
--"Herpie" The New VD around town - Media Fair Inc.
--Foods, Fads, and Fallacies - Walt Disney Educational Media
--Drinking and Smoking Nobody needs them - Walt Disney Educational Media

Films Found at the Public Library (Jonesboro)

-- Boozers and Users - Motivational Media
-- First Aid in Action - AIMS
-- The Story of the Peanut Butter Sandwich - LCA
-- Free to be A You and Me - McGraw-Hill
-- Hassles and Hangups
-- I am Joe's Lung - Reader's Digest
-- I am also A You - Pyramid
-- Real talking, singing action movie about Nutrition - Paramount Oxford
-- V.D. every 30 seconds - Alfred Higgens
-- When Love Needs Care (V.D.) - Seesaw Films

Films available through the Clayton County Board of Education

-- Dear Diary, New Day Film
-- Am I Normal, New Day Film
-- Breaking Free - PRIDE

Health Resource List (7-9) used by Fran Hill, North Clayton Junior High School
Clayton County

Special Speakers

-- Trevoria Riley - Grady Hospital - She was kind enough to spend the day at North Clayton Junior High and bring her kit on birth control. She is excellent!

-- P.T.A. - We have worked with the P.T.A. Health Projects mittee. They have spent the day taking blood pressures of all our students.

-- P.T.A. picked up filmstrip from the Sheriff's Department on shoplifting.

-- We have used the Emergency Ambulance Service. They came out and demonstrated various types of equipment and let students look through the ambulance.

--"Annie" from the Red Cross. We have used the manikin to teach artificial respiration.

Filmstrips

-- Your Health: It's Your Responsibility - Sunburst
-- Nutrition and Exercise - Sunburst
-- The Physiology of Exercise - Sunburst
  1. The Physiology of Exercise
  2. Your Exercise Program
-- Alcohol Facts: For Teenagers Only - Sunburst
-- Marijuana Bulletin: A Research Update - Sunburst
-- Smoking and Drinking, Physiological Effects - Sunburst
-- First Aid: Newest Techniques, The Center for Humanities, Inc.
  1. Bleeding
  2. Artificial Respiration
  3. Poison
  4. Shock
-- First Aid: Newest Techniques - Series C - Sunburst
  1. Home Fire Emergencies
  2. Fires at Night
  3. Home Electrical Emergencies
  4. Outdoor Electrical Emergencies
  5. Drowning Rescues
  6. Water Safety and Rescue
-- "Herpie" The New VD Around Town" - Sunburst
-- Turning Off: Drugs and Peer Pressure - Pleasantville Media
-- The Triangle of Health - Walt Disney Education Media Company - 4 filmstrips
-- Critical Areas of Your Health - Singer Educational and Training Products - 4 filmstrips
-- Drugs In Today's World - Singer Educational and Training Products

Charts and Kits

-- Smoking Machine
-- Drug Chart

Health Resources (7-9) used by Felice Conforti, Forest Park Junior High School
Clayton County

Guest Speaker

Megan - Health Educator from Planned Parenthood, Atlanta, Georgia
"Birth Control"

Filmstrips

--"Foods, Fads, and Fallacies" - Walt Disney Educational Media
--"Feelings Grow, Too" - Sunburst
--"Human Sexuality, A Lifelong Experience" - Sunburst
--"Marijuana and Your Mind" - Sunburst
--"Drugs: Values and Decisions" - Sunburst
--"Self Concept - How I Know Who I Am" - Sunburst
--"OK To Say No: The Case For Waiting" - Sunburst

Clayton County Films

--"Am I Normal?" - New Day Film
--"Dear Diary" - New Day Film
--"Reading, Writing, and Reefer" - Parts I and II
--"Hemo The Magnificent" - Parts I and II
--"Diet Into Death"
--"Richie"
--"It's Up To Laurie"

Other Film Resources

--"Smoking, Be Smart - Don't Start" - American Cancer Society
Jonesboro, Georgia 30236

--"Born Hooked" - March of Dimes
Atlanta, Georgia

--"The Choice Is Yours" - on birth control - Clayton County Health Department
134 Spring Street
Jonesboro, Georgia 30236

Displays

--"Smoking Machine"
--Drug Display

Periodicals

Science World Magazine - When appropriate health articles are available.

THE GRID AS A STRATEGY TO MAXIMIZE TEACHING EFFECTIVENESS(K-8)

John P. Bennett, George Mason University, Fairfax, Virginia
Marie L. Sterne, Fairfax County Public Schools, Annandale, Virginia

Through the implementation of grids in teaching, opportunities for entry level by skill level are provided for each and every youngster. They can maximize on task time, provide an opportunity for practice of skills, practice in game-like situations, and practice in small modified games. In addition, they lend themselves quite readily to utilization through an entire lesson, including the warm-up, middle (skills portion), and closing (application portion) of the activity. Finally, grids provide the teacher and student with quick, informal assessment capabilities throughout the lesson.

At the end of this session the participants will recognize the following advantages of using grids as a method for class organization:

- Maximize on task time
- Increase physical fitness
- Teach motor skills
- Individualized instruction/provide entry level by skill level
- Joyful participation
- Promote and practice problem-solving skills
- Promote social growth through peer interaction
- Allows self-evaluation
- Permits informal quick teacher assessment
- Develops an understanding of game attributes

The presentation will include overheads and slides related to the use of grids in the classroom and the participants will engage in an actual "hand-on" experience with the grid as a teaching strategy.

What is a Grid?

A grid is any area of adjacent squares, either indoor or outdoor, approximately 10 yards by 10 yards. Existing lines on floors or blacktop markings, tennis, volleyball, or basketball courts can be subdivided with chalk or cones. The limed, mowed or painted field boundaries for soccer, hockey, or football can be subdivided into grids as well.

SOCCER FIELD

What are the Advantages of Using Grids?

Grids are an effective way of maximizing time on task whether your objective is fitness development, skill acquisition or skill application. Grids permit the use of variety of teaching styles and strategies. They can be used for part or all of the lesson to accomplish a variety of tasks.

What Specific Physical Objectives can be met using the Grids?

Grids can provide an excellent class organizational strategy to:

- individualize instruction
- teach a new skill through the continuum of experimentation, refinement, repetition, further refinement, mastery and application

-practice skills in game-like situations
-informally assess skill acquisition
-regroup quickly by task or ability
-move quickly from skills instruction to small group game application of the skills
-increase aerobic fitness and endurance by allowing all students to be active all of the time
-increase accuracy, agility, speed, eye-hand, eye-foot coordination and reaction time by varying the size of the grid in which the skill must be performed.

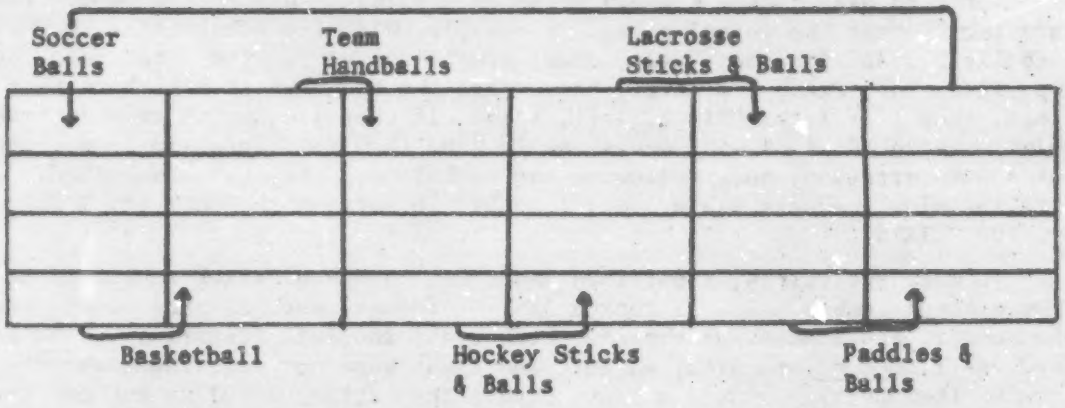
What are some Specific Examples of Grid Experiences?

The possibilities are unlimited for using this strategy as tasks are spontaneously altered or refined in response to skill acquisition and assessment through observation by the teacher. Here is an example.

Teaching Objective: To allow students to explore freely different methods of moving objects successfully.

Carrying, Propelling, Throwing, Catching and Collecting A Ball

1. Travel all through your grid carrying the ball.
   a. Now practice changing your speed as you approach the sideline or change level or change directions or patterns of movement (gallop, skip, slide).
   b. Now try moving through the spaces while you throw and catch your ball, while you dribble your ball (basketball style and then soccer style with feet).
   c. Now move your ball through the empty spaces with a hockey stick, lacrosse stick, or paddle. Now try it changing tempos, then directions, then levels, etc.
2. Try the above tasks traveling up and down the grids as the diagram shows.



3. Go back and do tasks one and two, but this time work with a partner and practice passing and moving all the time under the specific conditions of tasks one and two.

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4. Repeat tasks one and two, but now with three people in a square practicing passing and moving continuously. Some possible phrases to use as teaching points are:

   - Move with the ball quickly, now slowly, now combine.
   - Keep it close to your feet.
   - Throw the ball into the air and try to catch it close to a boundary line.
   - As soon as you pass the ball, move and try to use the whole square.
   - You cannot now pass to the person who just passed it to you.
   - Throw to an empty corner while another person runs to meet the ball.
   - Run and see how close to the line you can be when making your catch.
   - See how quickly you can keep your passes going.
   - Different kind of pass each time.

Once skills are mastered, grids can be used for any number of small group games in which newly acquired skills can be applied.

FOOTPRINTS THROUGH DANCE(4-8)

Joanne Sprenger, New Mexico Highlands University, Las Vegas

While most people are able to learn simple dance patterns from following a demonstration, there are often one or two in a class of 20 or more who need additional work. Some persons have told themselves "I can't dance" and they need to be convinced that they can. However, you can't afford to take much time away from the majority to work individually with these few.

This presentation involves using footprints to teach certain dance patterns, such as the schottische, polka, waltz turns, etc. It is a means of individualizing instruction if a few students haven't caught on to the technique after the group instruction.

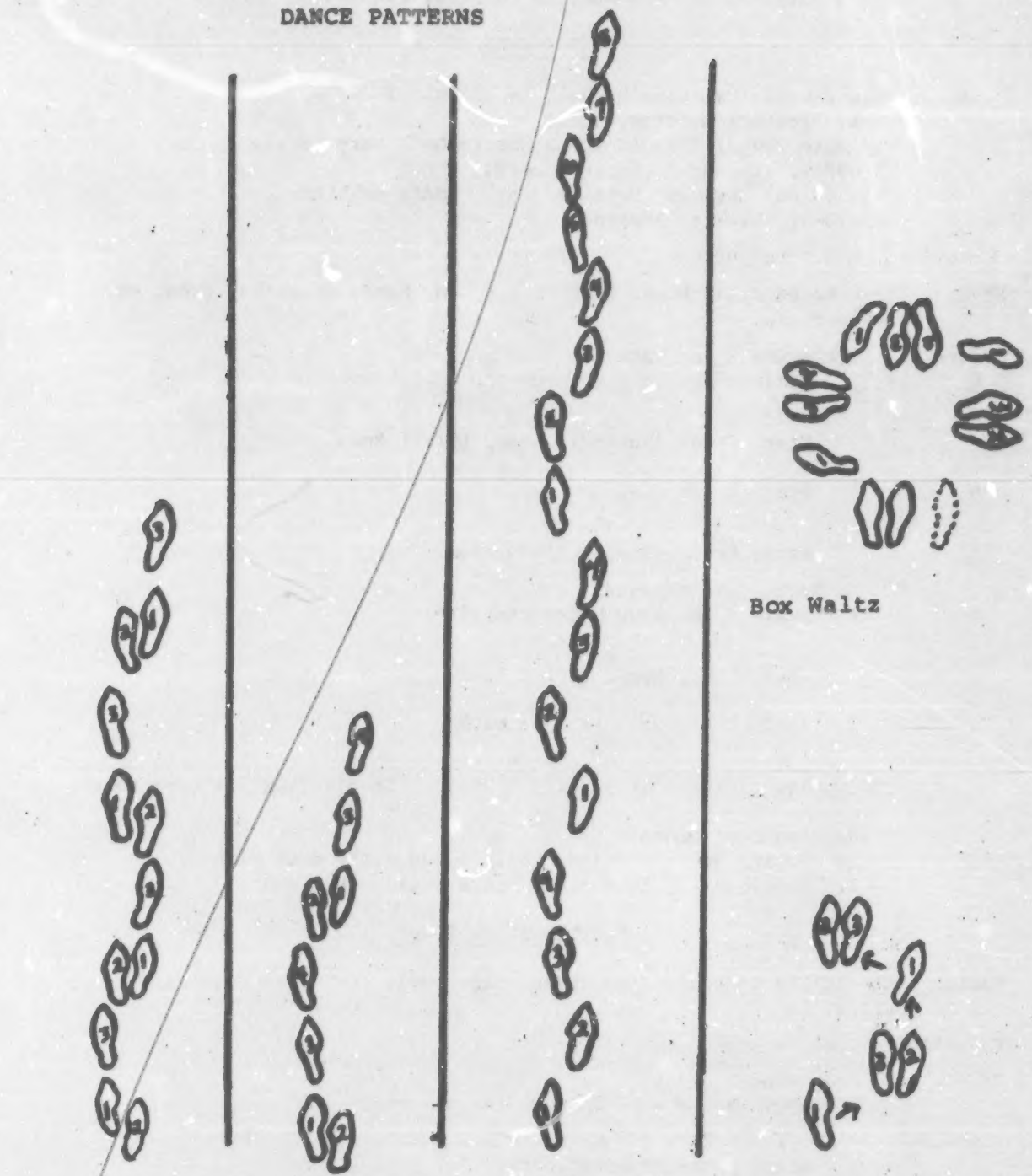
Basically, use linoleum, rubber mats, etc. (something that won't slip on gym floor) to cut out footprints with one color for left foot and another for right. Arrange these on the floor in the desired sequence. Have students practice the pattern until it's imprinted and they can repeat it on their own.

I try to use as many sensory areas as possible. Before the demonstration I have them repeat the verbal cues; for example, with the schottische they will verbally repeat after me, "Step, step, step, hop, step, step, step, hop, step, hop, step, hop, step, hop, step, hop." For the two-step it will be either "Step, close, step," or later "Right, left, right" if they are having trouble transferring weight. With adults I will occasionally have them try these simple patterns without a demonstration, just following the verbal cues they have memorized. However, with the slow learners who are still unable to perform the pattern, I like to use FOOTPRINTS.

To make footprints, I obtained about nine yards of black rubber floor mat from a local lumber yard. I took a pair of thongs, such as many people wear in the summer, and traced patterns for both right and left footprints. (The mat I used was ribbed on one side, so left and right were not interchangeable by turning them over). I used a heavy shears for cutting metal to cut out the prints. Gloves are advisable as blisters are quick to develop. (Don't plan to do all the cutting at one time.)

On the next page are patterns for the two-step, polka, schottische, waltz, and box waltz. Sometimes the students who don't need extra help enjoy walking the patterns, too. For persons who need additional assistance, such as special populations, it would be advisable to put a piece of yellow (or other color) tape on the left toe of their tennis shoes and on the toe of each left footprint. After having them go through the pattern a sufficient number of times, have them continue on without the footprints while the pattern should be fresh in their memory.

DANCE PATTERNS



CLOGGING AND WESTERN DANCE(4-8)

Birdie Bell, North Georgia College, Dahlonega, Georgia

"THE FREEZE"

Music: (slow tempo) "Swinging'", John Anderson. 7-29788. Warner Brothers Records, Inc.
(moderate tempo) "Headed for a Heartache", Gary Morris. WSB 49829. Warner Brothers Records, Inc.
(Fast tempo) "Drivin' My Life Away", Eddie Rabbitt. E-45110-A. Elektra Records.

Formation: Line, no partners.

Style: Loose kneed with thumbs in belt loops or hands in either front or back pockets.

Counts A. Grapevine R and back L.

4 1. Begin R and move towards the R with:

1 2 3 4
Step, Cross (behind), Step, Lift L knee.

4 2. Begin L and move L with:

1 2 3 4
Step, Cross, Step, Lift R knee.

B. Go Back, Come Forward.

4 1. Begin R and move backwards with:

1 2 3 4
Step, Step, Step, Lift L knee.

4 2. Begin L and move forward with:

1 2 3 4
Step, Close, Step, Lift R knee while pivoting 1/4 turn to the L.

C. Remainder of Dance.
1. Facing new direction, begin R and start over with A.
2. Continue to alternate A and B until music ends.

"LITTLE BLACK BOOK"

Music: "Little Black Book", Jimmy Dean. 13-33051. Columbia Records, Hall of Fame.

Formation: Line, no partners

Counts A. Grapevine R and L

1. Begin R and move towards the R with:

4 1 2 3 4
Step, Cross (Behind), Step, Swing L

2. Begin L, move L with:

5 6 7 8
4 Step, Cross (behind), Step, Swing R

B. Step - Touch
1. Begin R moving forward with:

1 2
2 Step R, Touch L (beside R)

3 4
2 Step L, Touch R

C. Forward, Pivot, and Back
1. Begin R moving forward with:

1 2 3 4
4 Step, Step, Step, Hop R pivoting 1/4 turn to R

4 2. Begin L moving backwards with:

5 6 7 8
4 Step, Step, Step, Hop L

D. Remainder of Dance
1. Facing new direction, begin R and start over with A.
2. Continue to alternate A, B, and C until music ends.

"AMOS MOSES"

Music: "Amos Moses", Jerry Reed. 447-0896.
RCA Records, Gold Standard.

Formation: Line, no partner

I. Regular Version

Counts
A. Main Pattern
1. Begin R with:

1 2 3 4
4 Extend R heel, Return, Extend L, Return

2. Begin R and move R with:

5 6 7 8
Step, Cross (behind), Pivot R, Stomp L

B. Remainder of Dance
1. Facing new direction, repeat main pattern.

II. Clogging Version
A. Main Pattern
1. Begin with:

1 2 3 4
4 Brush, Slide, Toe-Heel

2. Begin L with:

5 6 7 8
4 Brush, Slide, Toe - Heel

3. Begin R and move R with:

1 2 3 4
4 Double - Step, Rock (cross), Step (pivot)

4. Facing new direction, begin L with:

5 6 7 8
4 Double - Step, Rock, Step

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P-84 CLOGGING AND WESTERN DANCE...(Continued)

"THE REBEL STRUT"

Music: "Dixie on My Mind," Hank Williams Jr., E-45126-A.
Elektra Records

Formation: Couples, Varsouvienne position, facing counterclock wise.

A. Main Pattern

1. Begin R with:

	1	2	3	4
4	Extend R heel,	Touch L knee,	Extend R,	Return

2. Begin L with:

	5	6	7	8
4	Extend L heel,	Touch R knee,	Extend L,	Return

3. Begin R with:

1	2	3	4
Extend R forward,	Return,	Extend L back,	Return

4. Begin R with:

	5	6	7	8
4	Step forward R,	About face,	Step forward R,	About face

B. Progression

1. Begin R with four two - steps or double-step, rock, steps.

MODIFYING TRADITIONAL GAMES TO EMPHASIZE PHYSICAL FITNESS DEVELOPMENT(4-8)
Michael Dumin, Radford University, Radford Virginia

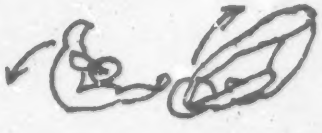
The development of physical fitness is one of the most important parts of physical education. It is possible to use simple drills at the start of class to develop physical fitness and to introduce skills in activities while using ball.

The following activities are appropriate for use in developing any ball game but they will be demonstrated using one activity sport, basketball, and one inactive sport, softball. In addition modifications that can be used in each game will be given.

FLEXIBILITY

Sitting legs extended roll the ball around the extended legs and around the body with one(1) hand. Then switch hands. Repeat 5X.

Sitting with ball in lap. Roll back and place the ball with hands behind the body. With the feet pick up the ball and return to the starting position.



Standing legs apart roll ball around feet in a figure 8.

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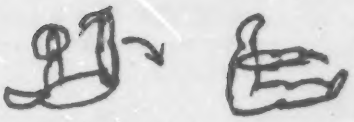
Standing legs apart roll back forward and back between the legs as far as possible while keeping the legs straight.

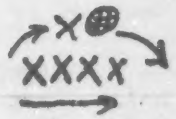
Partners sit facing each other 5 yards apart. Roll back and return to the starting position and chest pass the ball to your partner.



ENDURANCE

Standing behind the ball, jump over the ball and back. Vary the task by going from side to side.

Groups of 4 to 5 with one ball. Group runs at a moderate speed around the field the last person has the ball and runs to the front of the line and passes the ball back down the line. When the ball gets to the end of the line that person runs to the front.



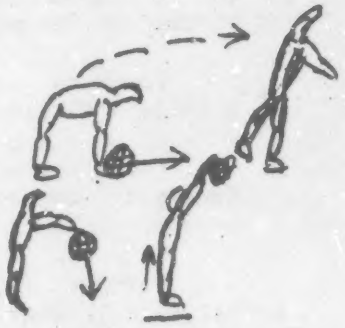
COORDINATION

Standing with the ball in the hands, throw the ball up in the air, turn and catch the ball. Repeat 5X turning in each direction.

Partners each with a ball. One leads while dribbling and the other tries to follow. Try to stay within two steps.

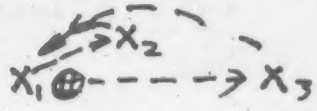
Group with balls, dribble the ball and try to knock the ball away from other people.

Run and roll the ball between the partners legs, run around the ball partner and in front of the ball. Partner runs to the ball, picks it up, rolls the ball and repeats.

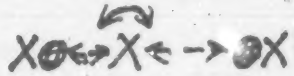


Running with a ball throw the ball down hard and jump and catch the ball at the highest point.

Groups of three, 2 rolls the ball to 1 who throws the ball long to 3 who rolls the ball back to 1 who flips the ball to 2. Repeat 5X. Change positions and repeat.



Groups of three with 2 balls. Balls on the outside. The ball is passed to the person in the center who passes it back, the person in the center turns and receives a pass from the other person and passes the ball back. Repeat 10X and switch the person in the center.



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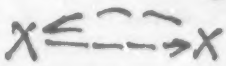
STRENGTH

On the back with the knees up, lift the back off the floor and roll the ball under the back, lower the back and roll the ball over the chest. Repeat 10X.

On the stomach roll back and forth on the stomach while holding the ball extended in the front.

Push-up position with hands on the ball. Do push-ups keeping the hands on the ball.

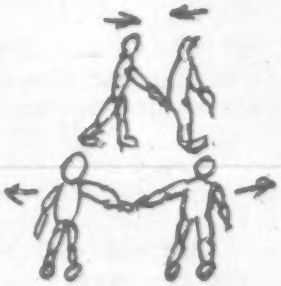
Partners standing facing each other 5 yards apart and toss the ball to each other. Vary the task by rolling the ball.



Partners stand facing each other holding a ball. Partners try to wrestle the ball away from each other.

Partners lying on their stomach facing each other. Rock back bring the ball behind the head and throw the ball to your partner.

Partners one behind the other place your hands on your partner's hips and push your partner across the field.



Partners stand side by side holding hands. Run across the field trying to pull your partner to the end line.

Partners lie facing each other and arm wrestle. Alternate right and left arms.

Wrist rolls with a partner. Partners facing holding an 18" broom stick. One partner rolls the stick and the other resists.

Partners back-to-back squat till their legs are at a 90 degree angle. Pass the ball around both partners waists 10X.

SPEED

Toss the ball up in the air, sit down, get up and catch the ball before the ball touches the ground.

Partners stand facing and try to touch your partner's bottom.

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SOFTBALL TYPE ACTIVITY

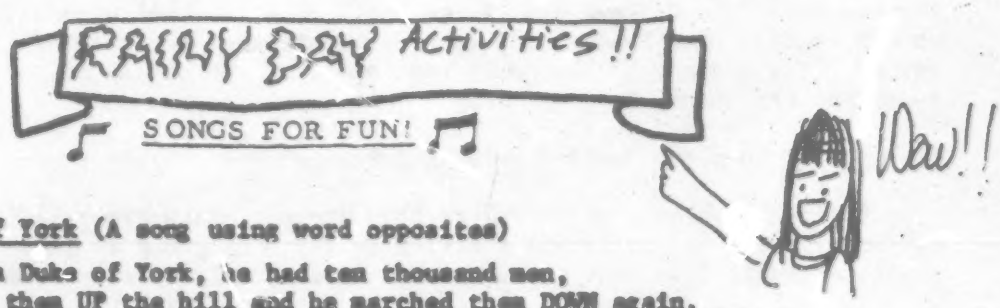
PLAYERS: Two teams of equal size.
EQUIPMENT: Bats, balls, hoops, gloves.
MOVEMENTS: Throwing, hitting, running, and a variety of exercises.
ORGANIZATION PATTERNS: Similar to the pattern of softball with hoops set out for the exercising team.
LIMITATIONS: Rules of softball are used with the exception that runs are scored by doing as many of an exercise as possible before the fielding team can throw the ball to every member of the team ending with the catcher. The batting team has 6 batters up each inning. The batting team counts off into odds and evens and alternates one-half of the team exercising for each batter.
PURPOSE: To practice softball skills. To provide physical fitness activity in a game setting.

BASKETBALL TYPE ACTIVITY

PLAYERS: Two teams 5/team.
EQUIPMENT: 2 Basketballs.
MOVEMENT: Dribble, shoot, pass, run, jump, and a variety of exercises.
ORGANIZATION PATTERN: Same as basketball.
LIMITATIONS: Both teams have a ball. There is no defense. After each basket made the shooter must perform a listed exercise. Everyone on the team must touch the ball before your team can shoot. If the basket is missed the shooter exercises and the team must pass the ball to all team members before the next shot.
PURPOSE: To practice basketball skills while increasing fitness components.

RAINY DAY ACTIVITIES: MAKING FUN PLACES OUT OF LIMITED SPACES(K-6)
Artie Kamiya, Great Activities Editor, Durham, North Carolina

This session will cover some of the many fun and interesting classroom activities that physical educators can use on rainy days. The elementary school aged child will enjoy the various academic learning games, songs, special relays, and other fitness activities that will be presented during this practical workshop.



The Duke of York (A song using word opposites)

There was a Duke of York, he had ten thousand men,
He marched them UP the hill and he marched them DOWN again.
'Cause when you're UP you're UP and when you're DOWN you're DOWN
And when you're only HALF WAY UP you're neither UP or DOWN.

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Lion Hunt (Students repeat actions and words)

Let's go on a lion hunt
Okay? Let's go!
Chorus: Walking through the jungle
Looking for a lion (slap knees with hand)
Oh, look! There's a _____
Can't go under it
Can't go around it
Can't jump it
Can't cross it!

-First verse: BRIDGE (pound fists on chest)
-Second verse: RIVER (swimming motions)
-Third verse: FIELD (run hands together)
-Fourth verse: PUDDLE (interlock fingers and hit cupped palms together)
-Fifth verse: CAVE! Be brave, in the cave. Let's go in! It's dark in here...(whisper) AUGGH!!! What's this! It's big...It has hair... it has two eyes.. sharp teeth and a logn tail.. IT..MUST.. BE..A..LION!! RUN!! (Repeat all of the motions as you run back).

Head, Shoulders, Knees and Toes

Head, shoulders, knees and toes, knees and toes.
Head, shoulder, knees and toes, knees and toes.
On.. eyes, and ears and mouth and nose,
Head, shoulders, knees and toes, knees and toes.
(Touch each body part as the song is sung. On the latter verses, leave out the word "head" then "head" and "shoulders", until each of the four body parts are left out.)

Row, Row, Row Your Boat

Sing this song and leave off the last word as each verse is sung. Try it... it's hard!

RAINY DAY GAMES

Twenty Questions (A logic game)

One player is selected to be the leader. The leader then leaves the room. The teacher will then select a secret object. The leader will return to the room and try to guess the objects. The leader can ask the rest of the class questions that can be answered by a "yes" or a "no" to get information as to what the secret object is.

Find the Leader (Following movement patterns)

The class is arranged in a circle formation. One player is selected to be the Guesser. The Guesser will leave the room as another student is selected to be the Leader. The leader will make movements that the rest of the class will follow. The Guesser is placed in the center of the circle and will have to guess who the Leader is.

Sing Down! (A group problem solving activity)

" In the pines in the pines

Divide the class into three or four groups. Each group is assigned a secretary. The object of the activity is for each group to generate as many titles of songs that have weather words in the title or song. Each group will have to sing the song to receive credit. The group with the most correct songs is the winner.

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GAMES TO PLAY IN LIMITED SPACES

Bees and Snakes (A group cooperation game)

Divide your class into two groups - the bees and the snakes. Select one leader to be the King Bee and King Snake. These two leaders will leave the room as the two secret objects are hidden. Hide a slice of honey (an eraser) and a lizard (a piece of crumpled paper) in the room. The object of the game is to help your team leader by either making a humming sound (Bees) or a hissing sound (Snakes) as he/she gets closer to the hidden object. The first team to guide their leader to the secret object is the winner.

Blob Tag

Select one player to be IT. This player will tag another student. These two players can then run and tag other students. As each new student is tagged, they must hold hands with the BLOB. Only the players at the outside of the BLOB are able to tag new players.

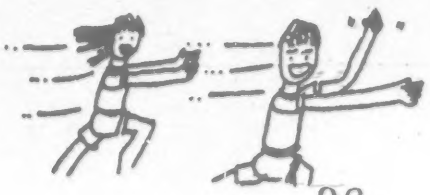
Pac-Man Tag

This tag game is best played indoors in a nice classroom that has it's desks in a file formation. Select four players to be the ghosts. Each ghost will have to design a certain pattern that he/she will travel in the classroom. They can design this pattern on a piece of paper that shows the route that he/she will take. After each design has been approved by the teacher, select one player to be Pac-Man. Pac-Man will have to try and collect all of the special bonus markers that lie within the maze of desks. Place four bean bags at the four corner desks. These will serve as the markers. The object of the activity is to see if Pac-Man can collect all four markers without being "eaten". All players must walk in an even pace, no running! You can divide your class into two groups and let one team be the Pac-Man and the other team be the ghosts.

Blackboard Relay (A math game. Ten math flash cards are needed per group)

Divide your class into two or three teams. Each team will line up at a certain distance from the blackboard. The object of the game is to run up to the blackboard and try to answer the math flash card that is placed in front of each group. There will be a pile of flashcards by the blackboard in front of each group. The players will write the correct answer on the blackboard. The next player will run up to the blackboard and answer a flash card and write the answers below the first player's answer. After ten players have answered the flash cards the next player will have to total the answers.

Review each of the math flash cards with the entire class. Awards ten points for each correct answer and twenty-five points for each correct total. Play another game by switching the flash card piles. An excellent way to review math facts.



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OTHER PRESENTATIONS TO BE GIVEN

LET'S ADVENTURE TOGETHER (4-8) - Alan M. Sentkowski and John M. Call, Project Adventure, Inc., SE, Savannah and Brenda E. Phillips, Morrow Junior High School, Clayton County Schools

AEROBIC EXERCISE(4-8) - Mary Mitchell, Clifton Elementary School, DeKalb County Schools

EXPECTATIONS FOR STUDENT TEACHING: THREE POINTS OF VIEW(K-8) - Cheryl Nicely, Raleigh Count Elementary School, Roanoke City, Virginia; Caryn Ramsey, student teacher and Judith C. Beale, Virginia Polytechnic Institute and State University, Blacksburg

JAZZED-UP GYMNASTICS(2-6) - Nina Laffosse, West Clayton Elementary School, Clayton County Schools

DEVELOPING MIDDLE SCHOOL PROGRAMS THAT FIT - Joseph A. Benson, University of Wyoming, Laramie

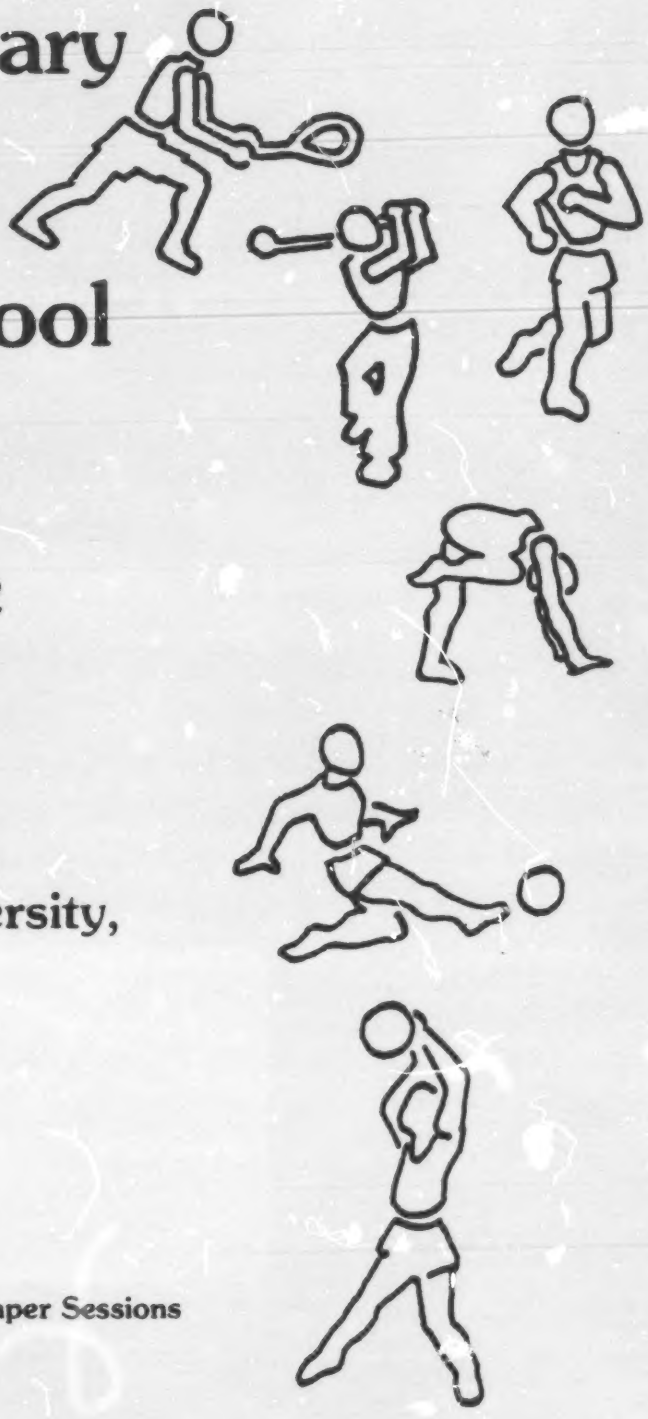
DEVELOPMENT OF FINE MOTOR CONTROL IN YOUNG CHILDREN(K-3) - Harriet G. Williams, University of South Carolina, Columbia

BODY AWARENESS: THEORY AND PRACTICE(K-3) - Harriet G. Williams, University of South Carolina, Columbia

AEROBIC DANCE FOR CHILDREN(K-3) - Carolynn A. Mann, Kennesaw College, Marietta

ROPES COURSES-SITE DEVELOPMENT AND CONSTRUCTION(K-8) - John M. Call, Project Adventure Inc., SE, Savannah

Contemporary Elementary and Middle School Physical Education Conference



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GOAL CENTERED LEARNING:
IMPLICATIONS FOR TEACHING MOTOR SKILLS (K-8)

Rossland Edwards, Amelia Lee and Katherine Hill
Louisiana State University, Baton Rouge

A primary responsibility of the elementary school physical education teacher is to provide an optimum learning environment. A substantial body of literature revelas that goal setting should be considered as one mean of enhancing student achievement in both cognitive and motor tasks. The purpose of this presentation is (1) to review the available literature on assigned and self-selected goals as determinants of performance, (2) to present results of a series of research studies in goal-setting which have been conducted by the authors, and (3) to provide guidelines for teachers who are interested in establishing a goal-centered learning environment in elementary physical education.

DANCE IN THE AMERICAN EDUCATIONAL SYSTEM:
CREATIVE MOVEMENT FOR ELEMENTARY SCHOOL CHILDREN

Claudette Wispe, University of Kentucky, Lexington

Warm-Up Exercises for Dance and Creative Movement---

bounces - 8 counts bouncing in each position, 4 counts transition
flexing and pointing feet - 16 counts parallel feet, 16 counts turned out feet
leg lifts - alternate legs so don't cramp
straddle position - 2 or 4 counts for each leg
straight leg - (legs together) - 6 counts per leg (bend, straighten, lift, hold, hold, lower)
side leg lifts - 6 counts per leg (lift, straighten, lift higher, hold, change sides - 2 counts)

contractions - breathing useful
sitting - 3 counts contracting, 3 counts releasing
lying - 3 counts contracting, 3 counts releasing
standing - counts vary
chest arches - 16 counts (up, round over, roll down, rest - 4 counts each)
head circles - 8 counts right, 8 counts left, 4 counts right, 4 counts left, 2 counts right, 2 counts left, 1 count right, 1 count left
body swings - flat foot, point toe, lift leg, lift leg and hold 2 counts for first 3 parts, 4 counts for last part alternate sides
relevel (rise onto toes) - can do in closed or open positions, on one leg or two legs
tendus (brushes) - front, side, back --- counts vary - usually one count per brush ---- can be used moving across the floor

rond de jambes (half circles) - 4 counts per leg (front, side, back, close)
battement (leg lifts) - front, side, back ---- counts vary - one or two counts per battment ----- may be used moving across floor
stretch for back of leg - stretch 4 counts, relax 4 counts
jumps - open and closed positions --- can do as a warmup or at end of class.

S-2 Warmup For Creative Movement Continued:

Movement Sequences -

Walks in a circle - 8 forward, 8 backward
4 forward, 4 backward
2 forward, 2 backward
1 forward, 1 backward
can vary temp - start slowly gradually increase speed

Tendus or battements - 4 forward/2 backward
1 forward/1 backward
2 side (1 to each side)

leaps - run, run leap (alternates legs)
run, leap (repeats on same leg)
run, run, leap, run, leap (both leaps on same leg, alternate to other leg during second time)

Movement Combination -

counts 1,2,3,4 - 4 walks forward starting on the right
counts 5,6,7 - chaine turn (3 count turn-right, leg, right - turning to left)
count 8 - close feet, bring left foot up to right foot
counts 1,2,3 - waltz forward (right, left, right)
counts 4,5,6 - waltz turn to left (left, right, left)
count 7 - cross right foot in front of left
count 8 - step with left to left
count 1 - put right foot behind
count 2,3,4 - turn to right, lifting right foot, land with right foot forward
count 5,6,7 - turn to left, lifting left foot, can land with foot in front or behind
count 8 - hold

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TINIKLING FOR FUN AND FITNESS (4-8)

Peggy Dumas, Oral Roberts University, Tulsa, Oklahoma

General Purpose: To acquaint teachers with the values and teaching hints for tinikling in elementary and middle schools.

I. Values and Benefits

II. Safety Precautions

III. General Procedures
- A. Start slowly with a few stpes (use progression for aerobic exercise).
- B. Start with easiest jump.
- C. Change polers at a prescribed time.
- D. Have as many students active as possible.
  Standing around and waiting for one's turn will not meet a physical activity objective. Teacher should be able to purchase enough poles for mass group participation. Ideally, students participate in groups of 4. Otherwise, tinikling should be utilized as a station activity.
- E. Allow time for creativity after basic tinikling steps are learned.
- F. Unsuccessful students should have ample time to practice in a separate station or area of the class. Skillful peers can assist. Activity can lend itself to peer criticism.
- G. Emphasize value of teamwork.

IV. Body Movement Terminology for Basic Tinikling Steps
- A. Doubles
- B. Hops
- C. Singles

V. Body Position
- A. Keep body upright. Avoid tendency to lean forward.
- B. Keep eyes on polers. Not on floor.

VI. Equipment/Materials

-Bamboo poles and cross pieces (beater Boards) are authentic. However, the thinner poles tend to crack and split. There are at least two alternatives:
1. dowell or "full round" type poles made of soft or hard wood
2. plastic "PVC" plumbing pipe. One inch is recommended.

-Poles should be 8-10' in length. They should be 1 - 1 1/8 inches wide. Handles should be about 6" on each end with counter-sunk screws. Metal drawer handles can be substituted for the dowell wood handles.

-Cross pieces ("beater boards") should be made of wood in 3-foot lengths and 1" thick by 2-4" wide.

-To summarize, equipment consists of the poles and marked beater boards. Ideally, a maximum of 4 students per set of poles. This will allow maximum participation and will not take up a lot of floor space.

NOTE: Teachers are reminded that warped, splintered or cracked poles should be discarded.

VII. Equipment Learning Progression
- A. Line jumps
- B. Jump ropes (Lazy ropes. Lead-up activity in lower grades for tinikling in upper)
- C. Elastic ropes
- D. Poles
  1. non-moving poles
  2. moving poles
     1. no music
     2. music
  3. various pole positions

VIII. Poling Rhythm/Errors

All polers assume a standard poling position--either kneeling or cross-legged

Rhythm - Counts 1 and 2 - Poles hit together close to the floor
Counts 3 and 4 - Poles are tapped on the floor (or cross plates)

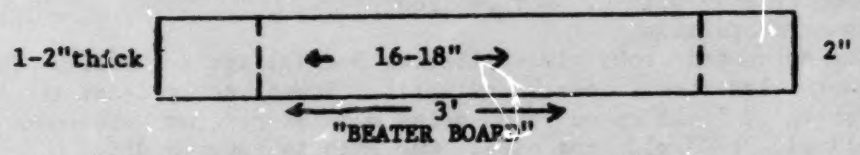
The above rhythm is maintained throughout the dance.

8-4 Tinikling Continued:

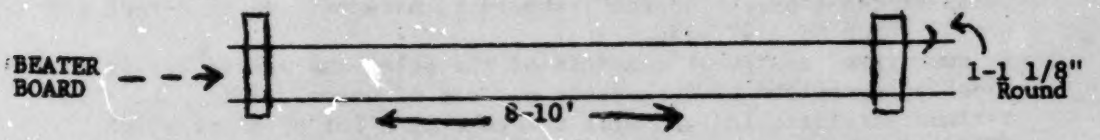
Errors - Counts 1 and 2 - Making poles venture too high off the floor. (Correction: Keep poles a maximum of 3" off floor)
Counts 3 and 4 - Making poles too close together. Therefore, no room for the feet. (Correction Ideas: 1. Use distance between floor tiles or number of boards on the floor; 2. use gym floor tape; 3. mark the cross-plates the correct distance.)

IX. Teaching Progression
- A. Everyone claps hands for beat (4/4 is recommended). Clap hands twice, hit floor twice.
- B. Polers practice timing. Keep poles only 3" from floor, watch width. Varying poles in height and distance is unsafe, creates rhythm problem and is annoying to the jumper(s).
- C. Start with doubles jump which is easiest. Progress to hops and last single jumps.
- D. Have students experiment with other jumps and change of direction.
- E. Add games/challenges/music
- F. Class endings
  1. Group poling activities
  2. Limbo

X. Teaching Hints
- A. Finger Safety. Use a long cross piece (previously called a "beater board"). This will keep fingers from being caught when/if student steps on the poles. Instruct students to grip poles by sides.



- B. Distance. Mark "beater boards" or use floor tiles to standardize the distance. The beater board should be 3 feet long - 2 inches wide and 1 inch thick. Mark the boards at distances of 16-18".



- C. Call out. To assist students in learning the jumps, call out the foot they should be on to perform the skills. (r.r. etc.) It is beneficial to some to call "in, out."
- D. Timing. Traditionally, the timing was done in 3/4 time. However, for teaching, it is recommended to use 4/4 time.

XI. Basic Tinikling Steps
1. Doubles - The footwork for 2 doubles steps (with right side next to poles) would be:
   - Count 1 - Hop on both feet outside poles
   - Count 2 - Hop again on both feet outside poles
   - Count 3 - Hop on both feet between poles
   - Count 4 - Hop again on both feet between poles
   - Count 1 - Hop on both feet outside (straddling) poles
   - Count 2 - Hop again on both feet outside (straddling) poles
   - Count 3 - Hop on both feet between poles
   - Count 4 - Hop again on both feet between poles

Tinikling Continued:

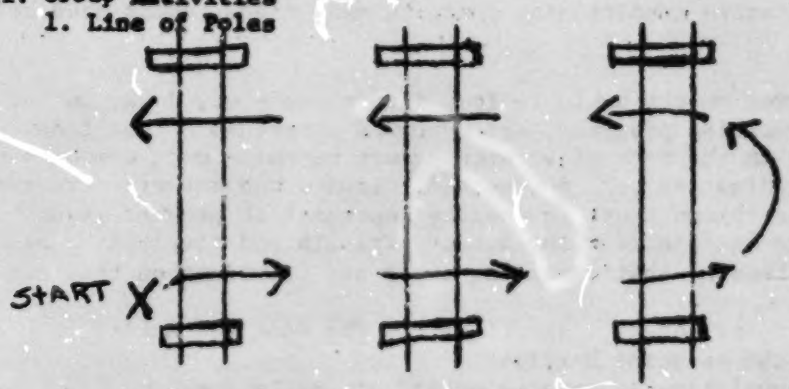
2. Hops - The footwork for two hop steps (right foot lead) would be:
   - Count 1 - Hop on left foot outside poles (near side)
   - Count 2 - Hop again on left foot outside poles (near side)
   - Count 3 - Hop on right foot between poles
   - Count 4 - Hop again on right foot between poles
   - Count 1 - Hop on left foot outside poles (far side)
   - Count 2 - Hop again on left foot outside poles (far side)
   - Count 3 - Hop on right foot between poles
   - Count 4 - Hop on right foot between poles
3. Singles - When the poles are on the participant's right side (right foot lead) the footwork of two singles steps would be as follows:
   - Count 1 - Hop on left foot outside poles
   - Count 2 - Hop again on left foot outside poles
   - Count 3 - Step on right foot between poles
   - Count 4 - Step on left foot between poles
   - Count 1 - Hop on right foot outside poles
   - Count 2 - Hop again on right foot outside poles
   - Count 3 - Step on left foot between poles
   - Count 4 - Step on right foot between poles

Diagram of Basic Steps:

	Singles	Doubles	Hops
Count 1	L |	LR |	L |
Count 2	L |	LR |	L |
Count 3	| R |	| LR |	| R |
Count 4	| L |	| LR |	| R |
Count 1	| R	L | R	| L
Count 2	| R	L | R	| L
Count 3	| L |	| LR |	| R |
Count 4	| R |	| LR |	| R |

XII. Group Activities

1. Line of Poles



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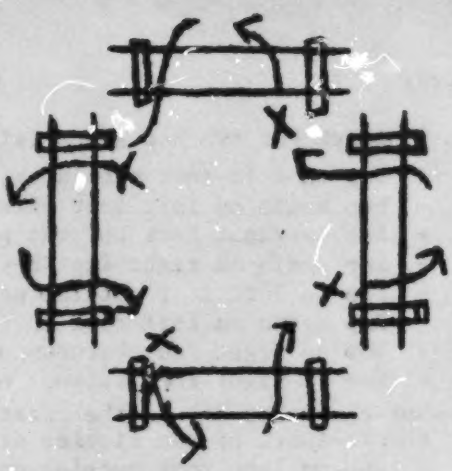
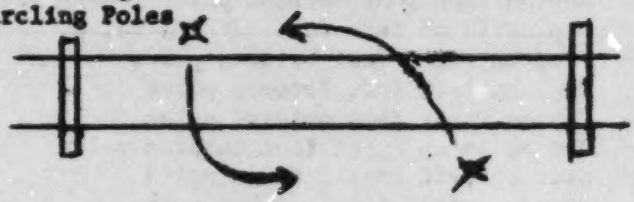
S-6 Tinikling Continued:

2. Square Formation



XIII. Games/Challenges

1. Circling Poles



2. The number of games/challenges is left to the creative imagination of the student and teacher. Use balls, bean bags and other equipment for variations.

XIV. Records

1. Tinikling (Philippine Islands) RCA Victor LPM-1619;Micro TM-006
*2. Contemporary Tinikling Activities by Boyd Fexton, Kimbo Educational Records and Educational Activities.

XV. Text Resource

*1. Dynamic Physical Education for Elementary School Children, Sixth Edition by Victor Dauer.

*Sources used for this handout.

EXERCISES FOR HAPPY FEET AND ANKLES (K-8)

Louise F. Kindig, University of Georgia, Athens

Caring for foot and ankle strength and flexibility is too important to postpone until adulthood. Injury clinics are filled with adults who require rehabilitative conditioning that, in many cases, could have been prevented.

The foot moves on the ankle in four directions - up, down, in and out. Most common in exercise programs, are downward movements of the foot. Upward movements in the form of stretching are becoming more common since the perils of running are well documented. Inward and outward movements, however, are less common, but are equally important to prevent injury problems that are associated with lack of strength and flexibility among the muscles and tendons that cross the ankle and terminate on the foot.

Three principles underlie exercises for the foot and ankle:

1. Perform the exercise barefoot.
2. Devote equal time to stretching and strengthening.
3. Stretch and strengthen the muscles in four directions.

Safe and practical exercises for movements include:

1. Plantar flexion: heel raising, toe pointing; stretches.
2. Dorsi flexion: toe lifting; resistance exercises; fist straddle.
3. Pronation: towel pull; resistance exercises.
4. Supination: fist straddle; toe curling; pencil pickup; towel pull.

HOW TO LAUNCH A HIGH-FLYING PHYSICAL EDUCATION PROGRAM (OUTDOOR EDUCATION) (4-8)
PROJECT ADVENTURE

Brenda E. Phillips, Morrow Junior High School, Clayton County Schools

What better way can a child learn than by having an exciting adventure? This is what Project Adventure is all about. It enables a child to enjoy physical education through active play and challenging ropes course activities. This session will tell you all about Project Adventure and how it can work in a middle school setting, as well as give you a few way-out, pure fun activities.

DISCIPLINE AND CLASSROOM MANAGEMENT IN PHYSICAL EDUCATION (K-8)

Sue David, Radford University, Virginia

The focus of the paper is on discipline and classroom management as the number one problem in public schools today.

The Purpose of the Paper - Purposes of the paper are to describe the impact of discipline and lack of good classroom management on skill acquisition and teacher/program effectiveness, to seek effective solutions to existing discipline problems in school programs, and to identify functional approaches to improved discipline and classroom management in physical education.

Importance of the Paper - It is expected that the paper will satisfy, to some degree, the existing need within the profession to identify functional approaches to improved discipline and classroom management. The Gallop Poll in 1970 and in 1980 identified the "lack of discipline" as the nation's number one problem in our public schools. Additionally, it is believed that the discipline issue has not been adequately addressed during the professional preparation of physical education teachers. Further, educators, in general, and physical educators, in particular, agree that skill acquisition and teacher/program effectiveness are directly related to classroom management and discipline.

Limitations of the Paper - Topics to be addressed will include teacher behaviors which contribute to disciplinary problems, suggested ways to structure the learning environment, the use of reward and punishment, and behavior modification based on reinforcement theory. The discussion of causes of unwanted behavior demonstrated by students in physical education will be limited to a lack of satisfaction, boredom, and confusion. The paper will be of particular importance to teachers, present and future, and to specialists who work at the middle-school level in the area of physical education.

MASTERY LEARNING IN ELEMENTARY PHYSICAL EDUCATION (K-8)

Madge Ashy, Amelia Lee and Katherine Hill, Louisiana State University, Baton Rouge

Bloom's mastery learning model states that most children can achieve a high level of learning if certain conditions are met. The goal of the mastery strategy is to fix attainment at some constant level and manipulate time and quality of instruction so that all children attain it. Although the cognitive efficacy of mastery learning for skills seems to be well documented, only recently has the approach been applied to motor skills. This presentation will review the mastery learning theory with specific reference to elementary physical education and motor skill acquisition in children. Secondly, procedures of two mastery learning programs developed and implemented by the authors will be described. Finally, the results of research designed to evaluate the effectiveness of the programs will be presented.

SHARING YOUR PROGRAM: GUIDELINES FOR THE TEACHER/WRITER (K-8)

Michael Tenoschok, Georgia Department of Education

Getting Started:
- Reviewing Journals
- Expanding Lesson Plans
- Explaining Successful Programs

Developing Style:
- Big Ideas
- To The Point
- The FIVE W's
  - WHO -- WHAT -- WHEN -- WHERE -- WHY

Resources:
- Dictionary
- Thesaurus
- Synonym Finder
- Other books/publications

Helpful Hints:
- Follow AUTHOR GUIDELINES
  - Type -- Number of Copies -- Format -- Photos
- Practice
- Develop Your Own Style

ORGANIZE YOUR CLASSES AND TEACH AT THE SAME TIME (K-8)

Scott Melville, Eastern Washington University, Cheney

One of the big problems elementary physical education teachers have is getting students into desired formations for drills and games. Much academic learning time has been wasted, many of class management problems occur during this "Down Time," and sometimes affective damage has been done to children picked last. Here is a listing of some games and techniques that will quickly move students into all kinds of squads and formations. They are fun and the children will learn both cognitive and psychomotor skills, and none will feel left-out or inadequate.

FREEZE ON COMMAND - Everyone locomotoring around and freezes on the command of a word (freeze, kazoo, bonkers, etc.), handclap, whistle, drum.

WHISTLE MIXER - Everyone locomotoring around and the instructor claps, whistles, or commands a given number. The students form that size group as quickly as possible (try math problems for variety).

BACK TO BACK - Everyone locomotoring around. On the command of back to back everyone attempts to get with a partner as fast as possible.

Variations -*Different body parts: knee to knee; toe to toe; head to back; three heads.
*Different muscles and bones: bicep to bicep; deltoid to deltoid; hamstring to humerus; glutious maximus to glutious maximus to glutious maximus.
*Different formations: center quarterback; collar-bicep tie up; six person scrum.

FOLLOW THE LEADER - The instructor locomotors in various ways and the students follow in line. This is a good technique for moving the students from one area to another. The instuuctor can easily lead the class into various shapes.

S-9 Organize and Teach at Same Time Continued

FALL IN - Similar to the follow the leader game. Each student falls in behind another and thus a line is formed.

I SEE - The teacher speaks in a loud, dramatic voice, "I see...." Children answer in chorus, "What do you see?" Teacher responds, "I see all students moving in many directions without touching anyone." Children respond to this signal until the teacher says, "I see..." Children stop and answer, "What do you see?" Teacher responds with a new challenge. Other tasks for the children might be hopping, crab walk, push-ups, leaping, swing and sway, bend and stretch, twist, partners back-to-back, stretching hamstrings, exercising triceps, etc. The last challenge should be "I see boys and girls walking or jogging to me."

CHOOSING TEAMS WITH QUESTIONS AND ACTIVITIES - P.E. unrelated questions and activities: 1."If your favorite movie is Star Wars step forward." 2. "All those with red socks on step forward." 3."All those whose favorite M & M's are green step forward." Health related questions and activities: 1. "All students who flossed their teeth yesterday take three broad jumps forward." 2. "All students who ate some fruit yesterday do three polka steps forward." 3. "All students who have visited the dentist for a check up this year spin forward two times." Exercise related questions and activities: 1. "All students who think aerobic exercises need to be done three times a week raise your hands, you are right, hop-skip-and jump forward." 2. All students who did flexibility exercises this week cartwheel forward." P.E. skill related questions and activities: 1. "All students who think there are eleven people on a football team raise your hands, you are right, on two run forward 5 yards and button hook."

COWS, DUCKS, CROWS - Divide the group into cows, ducks, and crows. Review sounds made by the animals. Objective is to find your kind with your eyes closed. Have the players mill around and then close eyes and by using only the animal sounds, locate all of their "kind."

TEACHING MOVEMENT EXPLORATION TO PRESCHOOLERS: ACHIEVING A DISCIPLINED AND FUN-FILLED LEARNING ENVIRONMENT WITH APPARENTLY VERY LITTLE CONTROL!

Dorcas Zeeso, Queens College, Charlotte, North Carolina

Definition

1. A Disciplined Class is one where children are learning and have a good relationship with themselves, their peers, and their teachers. It is safe, active, enjoyable, free from confusion, fear, and excessive limitation, where children have choices; make decisions, and cooperative.
2. An Undisciplined Class is confused, boring, unsafe, overly noisy, irritating and/or irrelevant. Children learn very little, are unhappy, fearful, and non-co-operative.
3. A Preschool Movement Class:
   1. Strength and Agility ability to try
   2. Success reduction in fear
   3. Repetition re-enforcement
   4. Agility desire to participate further
   5. Builds more strength and agility

S-10 Teaching Movement Exploration to Preschoolers Continued:

Enjoyable, creative learning experience and acquisition of skills. We know what we want. How do we achieve it? We look at the following:

1. Specific Skills
   What is involved in the mechanics of a preschool movement experience? Included should be the following specific skills: Hanging, dropping, climbing, jumping, balancing, (on fixed and non-fixed apparatus) inversion, locomotion, eye-hand coordination, special relationship and rhythms.

2. Safety
   What are the causes of safety problems? What precautions can be taken to avoid many of them?

3. Verbal and Communication Skills
   What command of the language do 3-5 year olds have? Can they interpret verbal instructions into complex physical acts?

4. Level of Concentration
   How long can a preschooler concentrate? What affects concentration? How does this affect the approach to teaching and the classroom set-up?

5. Exploration
   Do normal preschoolers explore? Movement classes have to allow this if learning of observation, assimilation, and conclusion are to take place. What does exploration imply in the classroom arrangement and availability of apparatus?

6. Social Relationships
   What are the social needs and abilities of preschoolers? Do they change from 2 to 5 years? How does this affect groupings and numbers in a class?

7. Physiology
   What aspects of physiology affect teaching? What is their best time for learning physical skills? What happens when they are tired and hungry?

8. Rules
   Minimum rules are imposed.

Let's explore each one of these considerations further:

1. Specific Skills
   Discipline problems can be created or erased by considering amount, kinds, and placement of apparatus in the gymnasium. To practice the skills mentioned earlier, a wide variety of apparatus needs to be supplied. It should be safe, interesting, exciting after challenge, and be available. There must always be sufficient apparatus to keep every child occupied. Insufficient pieces create sharing problems, lack of choice, and alternative activity.

2. Safety
   Considerations for safe activity are important in any class. They take a new meaning when trying to conduct a class with minimum control. Badly placed apparatus, insufficient room, and dangerous pieces of equipment need constant supervision or control. Well thought out arrangements and safety devices remove the need for much severe control and allow unsupervised play without the risk of constant dangerous situations. Accidents cause discipline problems. (crashes, bangs, hurt, anger) avoiding accidents and potential accident situations avoids discipline problems.

S-11 Teaching Movement Exploration to Preschoolers Continued:

3. Verbal Communication
Preschool children do not learn many physical skills verbally. They learn by looking, feeling, repeating, practicing and experimenting. Apparatus should be designed to suggest different kinds of movement to the children, and allow for normal moves forward to move challenging feats. Too much talking breeds boredom and frustration - discipline problems in themselves.

4. Level of Concentration
Preschoolers can concentrate for as little as one second, and up to an hour on any one thing. Excitement limits concentration, along with boredom, fear, lack of understanding, and irritability. Enjoyment, success, understanding, and involvement, enhances it. Some children can and do practice a new found skill, continuously, for half an hour. Time should be on the child's side, allowing for these differences to take place. Limiting activities to set periods of time does not allow for these differences, and creates frustration and disobedience, both of which are discipline problems.

5. Exploration
Minimal control creates an atmosphere conducive to exploration. Exploration leads to the use of apparatus in many different ways, (other than ones first envisioned). Keep this in mind when designing and placing equipment. For instance, strings are used for many different activities other than just sitting on and swinging. They can become weapons capable of producing broken teeth , black eyes, and deep gashes if inappropriate materials and poor sight selection are made.

Rules

Minimum rules are set up, It is amazing how many acceptable behavioral patterns can be achieved when the classroom is set up with the preschool child in mind, having considered all of the above criteria. Only two rules are given out at the beginning of class:

1. Children must stay in the room.
2. Children must ask to be put on the trampouline.

The other rules are dealt with as they arise (if they arise). These include: No pushing, careful use of ropes and sharing apparatus. We rarely have to tell children not to go on a piece of apparatus they cannot handle. Children past the age of three just about always limit themselves, to what they can handle, within their own capabilities.

Rules handled singularly and at relevent times have much more impact and are usually accepted and understood. Forthought, understanding, and preparation can illiminate the majority of discipline problems common to most classroom gymnasiums. Some will be out of your control, such as physiological and mental state of the child as he or she enters the class. On any given day, for many reasons a child's physical ability, self-control and co-operation may change. Patience, understanding, and (I hate to say it) strict control may be your only alternative.

MASTER'S CLASS ON EDUCATIONAL DANCE (K-8)
Maureen A. Speakman, University of Georgia, Athens

This will be a participatory experience in educational dance. No observers. This will not necessarily be a "take home" experience, more of a personal experience in educational dance which will enhance teaching.

OUTDOOR EDUCATION: HANDS-ON ACTIVITIES (4-8)

Betsy Stafford, Riverwood High School, Fulton County Schools

Student demonstrations of various activities with accompanying materials available at each station.

A. Campfire Cooking
   1. Reflector Oven
   2. Foil Cookery
   3. Novelty Meals
B. Survival Skills
   1. Water
   2. Shelter
   3. Food
   4. Kits
C. Student-Made Stoves
   1. Construction
   2. Cooking
D. Conventional Stoves
E. Initiative Activities and Games

EYES AND FINGERS IN MOTION: FINE MOTOR ACTIVITIES FOR GYMNASIUM AND CLASSROOM USE (PRESCHOOL-3)

Bill Tinson, Emporia State University, Emporia, Kansas

Movement is an important part of every young child's life. How well a child moves within his environment, underlies his success and ultimate survival in that environment. Observation of a young child's world illustrates the prevalence of motor performance. Everyday, a young child must be able to dress himself; open and close doors and books; move from place to place; carry trays; toys and chairs; operate faucets and switches; color; paint; groom oneself; talk; use scissors and pencils; etc. The list of tasks involving gross and fine motor performances is virtually endless. A wide variety of appropriately planned movement experiences can enhance the total development of the young child.

While gross motor activities entail the use of large body muscles (i.e. the arms and legs), fine motor activities involve the use of small muscles like those of the face, hands, and fingers. Fine motor actions involving the handling of pencils and scissors to complete the sophisticated tasks of writing and cutting require effective eye-hand coordination. In some instances, it may be difficult to isolate the gross from the fine motor actions of a young child. This is due in part to the task at hand and the developmental maturation processes. Therefore, fine motor activities can and should be a part of every movement lesson for the young child to insure greater opportunities for effective and efficient motor performance.

Fine motor activities can be implemented into both classroom and gymnasium experiences. Since fine motor tasks require the use of only a limited space and small objects, they ideally lend themselves to the desk or activity-corner within the classroom. Fine motor activities can also be a part of the gymnasium lesson through such organizational techniques as station work and during limited energy periods. One or two fine motor activity stations might be interspersed among more active stations for recuperative or change of pace activity.

A variety of inexpensive materials can be utilized for fine-motor activities. Pencils may be tapping tools for rhythmics; body part tracing; and manipulative challenges such as finger transfers, rolls and pick-ups. Paper can be used for folding-unfolding routines and paper clapping to rhythm. A piece of string provides a challenging medium for knot tying, string games, and finger wrapping. Cotton balls, coins, plastic peanuts, marbles, rubber bands, balloons, playing cards are other objects which supply an infinite number of opportunities for small muscle experiences. In addition, simple movements like snapping and drumming the fingers, clapping hands, and fingerplays help to enhance the development of eye-hand coordination, manual dexterity, and a rhythmic sense.

It is important that teachers and parents be concerned about providing a stimulating environment of fine motor, as well as, gross motor activities. The young child's opportunity for varied and appropriate movement experiences will certainly have an effect upon his total development.

"MOVING" INTO FOLK DANCE

Barbara H. West, University of Utah, Salt Lake City, Utah

I. Creating the Atmosphere
   1. Establish an informal relaxed setting.
   2. Introductory sessions should be fun and relaxing.
   3. Include a variety of challenges.
   4. Start from the "beginning".

II. Movement Experiences
   1. Listen to the drum beat (even rhythm).
   2. Travel about to the drum beat.
   3. Change directions on the drum beat.
   4. Travel about the music (4/4 rhythm).
   5. Travel four beats and hold four beats.
   6. Travel to music changing directions on signal.
   7. Clap the first beat of music.
   8. Change direction on the first beat of the music.
   9. While moving to music, listen to the number of drum beats, join hands with that many people, move in a circle. With one drum beat move alone.

III. Developing the Schottische
   1. Travel about to music using five fundamental locomotor steps (walk, run, leap, hop, jump).
   2. Travel about with a walk changing directions.
   3. Walk three steps and hold on count four.
   4. Can you do three walks and one hop?
   5. Find a partner and do three walks and a hop together.
   6. Can you do three walks and a hop moving away from your partner, toward your partner, around your partner?
   7. Can you form a right hand star with your partner, left hand?
   8. Can you swing your partner in some way? another way?
   9. Find another couple and form a star, circle four, swing your opposite.

IV. Traditional Folk Dance
   1. Horse and Buggy Schottische.
   2. Record: Any schottische record with suitable tempo.

V. Creating Part III Horse and Buggy Schottische
   1. In group of 4 people creat part 3 of Horse & Buggy Schottische changing formations in any way you wish.
   2. Design your segment using following sequence: 2 schottische steps & 4 step hops. Repeat once.

ULTIMATE FRISBEE: A FIELD GAME (4-8)

Noel Bewley, Parkview Elementary School, Indianapolis, Indiana

I. Disc Terminology
- A. Anatomy of a flying disc: nose, tail, skip shoulder and roll shoulder
- B. Flight dynamics: spin (amount and direction), angle of release, velocity
- C. Disc quality: size and weight, stable or unstable (turn-over)

II. Offense
- A. Basic throws: backhand, sidearm, and upside down sidearm
- B. Catches: sandwich, two hand, and one hand

III. Defense
- A. Marker
- B. Defender

IV. Lead Up Activities
- A. Speedflow: backhand, sidearm, and upside down sidearm
- B. Lead pass drills: two, three or four players; backhand, sidearm, upsidedown sidearm and combinations
- C. Keep away drills: two on one marker, two on one defender, and two on one transition, three on two (1 marker and 1 defender), three on two defenders, and three on two transition
- D. Scoring Keep Away (one point for each catch): two on two, three on three (possession change after five points)
- E. Ultimate Keep Away; three on three, four on four (boundaries, possession change after each incomplete pass, pivot foot must be established, one point for each catch)
- F. Modified Ultimate

V. Bib iography

Danna, Mark and Poynter, Dan. Frisbee Players' Handbook. Santa Barbara, California: Parachuting Publications, 1978.

Kalb, Irv and Kennedy, Tom. Ultimate Fundamentals of the Sport. Santa Barbara, California: Revolutionary Publications, 1982.

Roddick, Dan and Tips, Charles. Frisbee Disc Sports and Games. Millbrae, California: Celestial Arts, 1979.

Tips, Charles. Frisbee by the Masters. Millbrae, California: Celestial Arts, 1977.

VI. Disc Supplies
- A. Disc Covering the World - P.O. Box 125 Davis, California
- B. Disc Wares Unlimited - P.O. Box 333 Amherst, MA. 01004

RAP SESSION DISCIPLINE PROBLEMS IN THE SCHOOLS-

Michael W. Dumin, Radford University, Virginia

This session will be a chance for teachers to get together to discuss problems and solutions to discipline in the physical education setting. A chance to share successes and discuss questions about discipline. (K-8)

WELLNESS EDUCATION AND PHYSICAL FITNESS ASSESSMENT: A PART OF THE ELEMENTARY AND MIDDLE SCHOOL CURRICULUM (K-8)

Sharon L. Shields, Vanderbilt University, Nashville, Tennessee
Gwen, Hatcher, University of Tennessee, Knoxville, Tennessee
Paul Graham Hatcher, Carson Newman College, Jefferson City, Tennessee

The purpose of this presentation is to provide the audience with an overview of the need for wellness promotion among children within middle school and elementary school classes. In addition there will be information presented regarding the developmental needs of children and the need for healthful lifestyle patterning. A third purpose of the presentation will be to discuss the need for and effectiveness of fitness assessment (demonstration will be provided). The final purpose of the presentation will be to discuss how this topic can be taught by a physical education specialist or by the classroom teacher depending on the school systems structure for providing for physical education instruction.

INTEGRATED RHYTHMS (6-8)

Allan Rupnow, Iowa State University, Ames, Iowa
Sandra Bowton, Northwest Junior High, Iowa City Community Schools

A unique dance unit that incorporates bamboo poles, lummi sticks, interesting and challenging stick and foot patterns, focuses on cooperation of boys and girls, and provides the student skill opportunities in several basic dance steps was devised at Northwest with seventh and eighth grade students. Several specific goals in physical education are accomplished as a result of a child's involvement in this co-educational unit. Physiological fitness, coordination, balance, agility kinesthetic sense development and rhythmical efficiency are several of the psychomotor goals. Sharing, expression, respect of others, music and cultural appreciation, self-discipline, knowledge of directional terms, problem solving, and creativity are some of the goals accomplished in the affective and cognitive domains.

The unit is based on the motor learning principles of sequential skill challenges, multiple demonstrations, motivation (success), individualizing, demonstrations and visual aids. Also, it is suggested that the male and female instructors demonstrate partner routines to establish a cooperative set and challenge to male and female students.

An example of the footwork progression in 7-parts is as follows: 1) two foot, 2) single foot, 3) single foot with swing kick, 4) single foot with Lindy Back-over, 5) stutter step with same lead, 6) stutter crossover with alternate lead, 7) stutter crossover with heel click to side. The preceding would be accomplished by pole movement--together, together, out, out and suggests four different lummi stick patterns to fit in with the particular footwork. Stick routines are: swing, flip together, or flip singularly, or tap together or to partners stick. Music choice could vary, needing only to accomodate a 4/4 time beat, or 3/4 if the waltz step is the objective.

In the preceding example the Lindy dance step is experienced. Through other routines the student acquires the schottish step, two-step, waltz step, and cha-cha. The movement challenge is unlimited, the socialization contribution (multi-cultural/non-sexist) is impossible to allude, and the cost of adding the lummi sticks can be nothing or minimal.

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Introduction

This unit in middle school physical education is multi-faceted in regard to addressing the general goals of education and the specific goals of physical education. Teachers adopting this particular unit will, through their own personality, choice of instructional strategy, enthusiasm for this activity area, and understanding, vary the potential benefits to each individual child.

An interesting contrast of socialization exists between male and female youth concerning rhythms and sports units of instruction. Males are perceived as superior in sport and are generally more aggressive in their play and somewhat intolerant of the female. In a rhythm unit the opposite could be the case. However, it was observed that it is more often the case within the rhythm unit that the female does not put down the male, but conversely helps the male gain in confidence through her encouragement, direct modeling, and patience. This is certainly a teaching plus. Consequently it is suggested that the unit occur early in the year or prior to a co-educational sport unit so that greater class cohesion might be established.

Several goals that are accomplished through this unit, which are categorized below within the educational domain framework, are as follows:

Psychomotor	Affective	Cognitive
physiological fitness	sharing	directional terms
motor fitness (specifically)	respect for others	problem solving
eye hand eye foot] coordination	expression	creativity
balance	music & cultural	cultural knowledge
reaction	appreciation	dance step
agility	self-concept	recognition
kinesthetic sense	self-discipline	
rhythmical efficiency		

II. Progression of Skills

The purpose of this presentation is not to acquaint you with all the potential footwork or combination of stick and pole patterns, rhythmical accompaniment, or even to dictate when a certain pole pattern should be combined with a particular lummi stick routine. However, it is an attempt at suggesting a progression of steps, reflecting an instructional mode, including specific routines, and showing how several basic dance steps are experienced. It should be noted that in this particular school system the elementary physical education program provides some basic skill work in tinikling. If this is not the case in your school system, more time might be required to develop basics so that a performance confidence level would exist in the student, prior to introducing the student to the more complex environments (poles, sticks, routines, partners) suggested here.

We believe that it is possible for the creative teacher to develop more unique sequences that will challenge the motorically gifted child; also that sequences could be arranged differently which might simplify the learning for individuals experiencing great difficulty in rhythmical movements.

Motor Learning Principles

Attending to the principles below, among other important teaching elements, has enhanced the outcome of this unit for the students at Northwest.

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Integrated Systems Continued:

(1) Children learn best when the child is motivated.
(2) Learning is facilitated when the child is motivated.
(3) Visual cues are more important in the early phases of specific skill learning.
(4) Motor learning is enhanced through sequential presentation of skills, proceeding from simple to complex.
(5) Demonstrations showing the male and female instructors as partners set the tone for the cooperative sharing experience of the unit.
(6) Multiple demonstrations facilitate skill acquisition when the movement contains more than one key element.
(7) Verbal explanations during the demonstration help clarify the task and direct the attention to specifics.
(8) Use student demonstrations as soon as possible to reinforce the idea that the steps (tasks)/routines can be accomplished.
(9) Use flow charts depicting the foot patterns and/or have other visual aids available for study.
(10) Be aware of a wide variance in skill performance and adjusting the challenges accordingly.

Written Directions

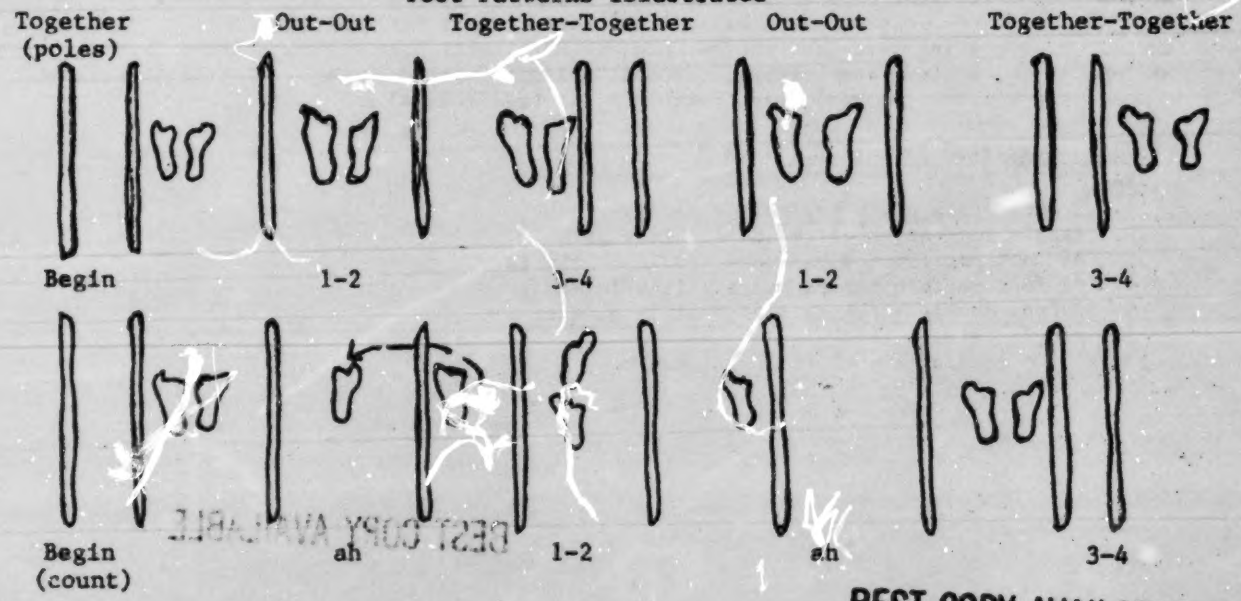
Terms

In: between the poles
Out: to the (one) side of the poles
Balance: indicates that the weight is taken only momentarily on that foot and then transferred to the opposite one.
Bounce-Pause: indicates that a knee-flexion is taken on the second half of the beat.
Stutter Step: a short step taken prior to the actual beat; weight is taken on this step only for a fraction of a beat.

Special Notes:

1) 4/4 music will accommodate all of these patterns; please note that selection of music with an emphasis on the first beat of the measure facilitates the learning of the children manipulating the poles and the dancers.
2) For teaching purposes the student will always begin at the right of the poles.
3) Flow charts can be diagrammed for use by students as visual aids:

Foot Patterns Illustrated



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8-18 Integrated Systems Continued:

Poles: Count	Progression (7-part Simple to Complex)	Sticks: Progression (individual)
	1. Two Foot	
1-2	hop-bounce (in left)	3 swing down-back
3-4	hop-bounce (out left)	4 swing forward-up
1-2	hop-bounce (in right)	1 present sticks
3-4	hop-bounce (out right)	2 flip both
		VARIATION
	2. Single Foot	1 flip one
1-2	step left, step right together	2 flip second
3-4	step left, bounce-pause left/right foot suspended	3 swing back-down
1-2	step right, step left together	4 swing forward-up
3-4	step right, bounce-pause on right/left foot suspended	(partner)
		1 swing down-back
	3. Single foot with Swing Kick	2 swing up-forward
1-2	step left, step right together	3 tap right sticks
3-4	step left, kick right across	4 tap left sticks
1-2	step right, step left together	Note: see routines
3-4	step right, kick left across	for more stick patterns
	4. Single Foot with Lady Back-over	
1-2	step left, step right together	
3&4	step left, balance right behind left, step left (step - ball - change)	
1-2	step right, step left together	
3&4	step right, balance left behind right, step right (step - ball - change)	
	5. Stutter Step with same lead	
ah 1-2	stutter step left, step right balance left	
ah 3-4	stutter step left, step right balance left	
ah 1-2	stutter step right, balance left	
ah 3-4	stutter step right, balance right	
	6. Stutter Crossover with alternate lead	
ah 1-2	swing right across stutter step right, step left balance right	
ah 3-4	stutter step left, step right balance right	
ah 1-2	swing left across stutter step left step right balance left	
ah 3-4	stutter step right, step left balance left	
	7. Stutter Crossover with heel click to side	
ah 1-2	swing right across, stutter step right, step left, balance right	
ah 3-4	stutter step left, step right balance right, kick left foot to side (relax knee) bring right heel to left heel (click)	
ah 1-2	swing left foot across, stutter step left, step right, balance left	
ah 3-4	stutter step right, step left balance left, kick right foot to side (knee relaxed) bring left to right heel (click)	

III. Suggested Partner Routines

Basic

1. 2 foot stick click to self in middle
2. single foot stick click to self in middle
3. #1 foot pattern tap partners sticks in middle
4. #2 foot pattern tap partners sticks in middle
5. 2 foot double stick flip to self in middle
6. single "alternating"

NOTE: Do each of the above four times

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Integrated Rhythms Continued:

Advanced
1. 2 foot pattern double stick flip to self in middle
2. single foot alternating stick flip to self in middle
3. single foot tap partners sticks on inside tap free foot swung behind balance foot
4. single foot push pass right from right hand to partners right hand and opposite (left to left) crossing back
5. repeat 3
6. repeat 4

Suggestions for Music -
Any 4/4 music may be used successfully. The music should be selected according to the interests and needs of the students and to support the instructional objectives. We have had fun with Country Rock, Beach Boy albums, Herb Alpert's Album, Mod Records, and recently "Flashdance."

A more detailed handout will be available at the work session or will be sent upon request.

THE SEQUENCE OF DECISION MAKING IN ELEMENTARY SCHOOL PHYSICAL EDUCATION GAMES LESSONS: A SECONDARY ANALYSIS (K-8)

Pamela C. Allison, University of North Carolina, Greensboro

It has been said that "most if not all teaching...is based on decisions made by the teacher after complex cognitive processing of available information" (Shavelson, 1976, p. 371). It has, however, been only recently that decision making received legitimacy as part of research on teaching (Shavelson and Borko, 1979). Using the data base of a research study on decision making in teaching elementary school physical education (Hunt, 1982), this study attempted to describe the sequence of decisions made in elementary school physical education classes by a) who made the decision, b) what was the content of the decisions and c) who made the decisions within selected content categories.

The methodological techniques used in this study was that of secondary analysis. Hunt (1982) collected data on both experienced and inexperienced elementary school physical education teachers. The Hunt data was used to answer different questions for the two groups from those proposed in her study. An analysis of the data, through graphic presentation, reveals that there are differences in the sequence of decision making within the games lessons of experienced and inexperienced elementary school physical education teachers.

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DREAM UP YOUR OWN NEW GAMES (K-3)

Kyle Marsh, Laurel Hills Elementary School, Fulton County Schools

A lot of us learn by watching and listening, and kids today are overflowing with creative ideas and needs. Observation and listening will help us recognize some of their interest as well as short comings. Dream up a game that helps them learn a skill and let them help you make up some new games. You will be surprised with the outcome.

Move That Ball

Equipment-4 large trash cans. 80-100 items (balls, frisbees, horeshoes, etc., 1 hula hoop per student. Music with rapid tempo.

Objective: Empty your teams trash can of balls and different items and fill the other can at the end of the line.

Two teams stand in a line with a trash can at each end. One end has the full can and the other has the empty one. Each student in the line is standing in a hula hoop and can only pass while in this space. When the game begins the items are passed as rapidly as possible to the other end of the line to fill the empty trash can. Student must pass one item at a time; must pass the items while standing in their hoop. If a team member is out of line an item cannot be passed over their empty space.

Get That Ball

Equipment - 80-100 items, 4 hula hoops, 2 large trash cans

Objective: Retrieve and put more items in your trash can than the other team

Put 4 hula hoops together in a square and fill with all of the balls and different items. Each team's trash can is an equal distance away from the center pile of balls. When the game starts the teams run to the pile of balls and brings them back to the trash can and deposits it and returns for more. The team with the largest count wins.

Variations: Retrieve one, two or as many as possible.

Run That Ball

Equipment - 80-100 balls and items. 4 large trash cans

Objective: Your team must transfer all of the itmes in one trash can to the other.

The trash cans should be set apart relative to the grade.

Variations: Carry one ball, two balls as many as you can, under chin arms, between legs, etc.

More Than One Hot Potato

Equipment - 10-12 nerf balls.

Put class in a circle. Start passing a ball around. After the ball has passed around the circle one time add another ball. As the group improves gradually add more. See how many balls they can pass without dropping any.

Variations: Use balls of different sizes at same time.

Dream Up Your Own New Games Continued:

Twister

Equipment - 36 hula hoops (12 red, 12 yellow, 12 blue)

Lay hula hoops down side by side and form a large square. (6 hoops per side) Be sure that hoops are alternated in color. Ex. red, yellow, blue, red, yellow, blue, etc. Have students put certain body parts in certain colored hoops on command. Students must be aware of their rights and lefts in this game.

Think Fast

Equipment - 12-24 hula hoops (different colors), 1 yarn ball per student
1 Brain Station

Place hoops 5-8 feet apart. Give each student a ball. A command is given and the student has 5-10 seconds to carry it out. (you decide) Ex. Put your ball in a red hula hoop and your right foot in a blue hula hoop. Students can not carry out the command until you say "Go". Then count-off their time out loud. If a student makes an error they stand in a roped-off area called the "brain station" for the next command; then they return to try again.

How Many Balls Can You Hold?

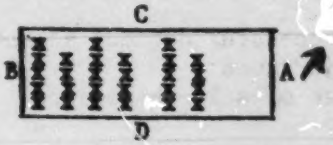
Equipment - Several yarn balls or small nerf balls

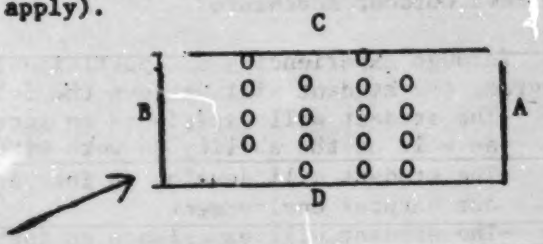
Each student gets a partner. Each one takes turns trying to help their partner hold the most balls. (put between legs, under arms, under chin, etc.)

Dodge That Dot

Equipment - 30-40 yarn balls, ropes.

Take the jump ropes and make a large square approximately 20' by 20'. Place them evenly apart in the square. Have students line up side by side behind line A. Have them walk to line B and stop. If a student touches a ball or steps outside the rope they are frozen. If a student bumps another trying to avoid a ball or someone else they are both frozen. Do this a couple of times then split the class and have the other half line up behind line B. Now have them walk towards one another. Same freezing rules apply. Then divide the class into fourths. One group behind each line. When they are ready have them all leave at the same time. (Same Freezing rules apply).





Watch For that Hole

Equipment - 25-30 hula hoops, rope

Same as Dodge That Dot except hoops are used instead of yarn balls. Can not step in hoop, outside boundaries, or bump someone or your are frozen.

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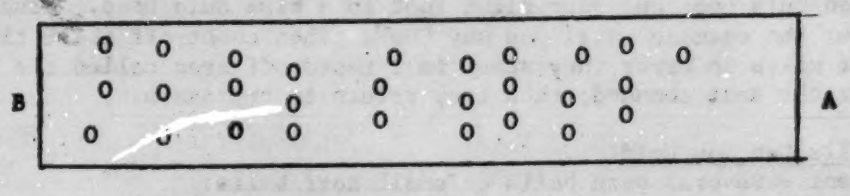
S-22 Dream Up Your Own New Games Continued:

Marsh and Quicksand

Equipment - 25-30 hula hoops, 2 yarn balls, ropes and/or cones

Evenly space hula hoops about 8'-10' apart within the boundaries. (hula hoops are quicksand). The two Marsh Monsters stand guard over their Marsh. The hikers are trying to get through the Marsh without getting caught. On the signal the hikers run from line A to line B trying to avoid being tagged; if they are tagged they go to a hula hoop. As the game progresses the students still untagged not only try to avoid the Marsh Monsters, but also the students in the hula hoops. If they are tagged by one of the people in the hula hoops (quicksand) they have to go to an empty hula hoop. (1 person per hoop). The people in the hula hoop must keep both feet on the ground. The last two tagged become the Marsh Monsters for the next game.



GREAT OUTDOOR ADVENTURE PARTICIPATION EXPERIENCE (GO APE!) (6-8)
Steve McElroy, Avondale Elementary School, DeKalb County Schools

What Is Outdoor Adventure?

"Outdoor Education is a part of the physical education program that ideally takes place in the natural environment and helps students to understand and appreciate the use of the outdoors in a realm other than organized sports." By combining outdoor education and adventure activities, a course is derived which requires of the student physical skills and effort as well as mental preparation, determination and commitment. The course's activities may range from nature study and orienteering to winter backpacking, caving, and rock climbing. Because many students have never participated in such activities, many will experience adventures in areas previously unknown to them.

Why Have Outdoor Adventure?

Through experiencing and participating in a successful outdoor adventure program, the student will achieve the following objectives:

-The student will experience an increased sense of self-confidence, as well as the ability to work within a group.
-The student will develop an increased familiarity and appreciation of our natural environment.
-The student will experience an increased awareness of how to utilize our natural environment as a setting for lifetime outdoor recreational activities.

How To Implement an Outdoor Adventure Program

You will need:
-Administrative interest and support
-Interested and trained individual(s) to head program
-Regularly scheduled time
-Cowtails and Cobras as a guide
-Kids

Let's Look at a Sample Program:

-Forms - permission/release/insurance
- itinerary
- teacher recommendation
-Course Outline
-Slides - Here's what it looks like

Comments and Questions

Sample:

Dear Parents:

Students that are involved with the _____ program, which is connected with _____, will be going on various field trips, including a camping trip. In order for your child to attend, we must have your permission. Please complete the following form, sign it, and have your child return it to school no later than _____. Please see attached itinerary for additional information.

Students Name _____ Home Phone _____

Address _____

Mother's work Phone _____ Father's work phone _____

In case of emergency, and we are unable to reach someone at the above numbers, the person listed below should be contacted:

Name _____ Phone _____

RELEASE

Permission is hereby granted for _____ to travel to and from _____ on necessary field trips for the purpose of educational experiences. The chaperones are to be held harmless for all injuries that may befall my child, in the absence of gross neglect on their part.

Mother _____ Date _____

Father _____ Date _____

MEDICAL

The chaperones have permission to seek medical attention for my child should he/she deem necessary.

YES _____ NO _____

MEDICAL INSURANCE INFORMATION

In order for students to participate in all activities of _____ we must have proof of medical insurance. This is for your protection as well as ours. The following information s necessary:

Does child have school insurance? Yes _____ No _____(This coverage applies to field trips.)
Family Medical Insurance Information:
Name of Insured _____ Insurance Company _____
Policy Number _____

Thank You in advance for your cooperation.

WHO, WHAT, WHY, WHEN, WHERE? A REVIEW OF QUALITATIVE RESEARCH IN PHYSICAL EDUCATION (K-8)

Nell Faucette, University of Georgia, Athens

There has been a recent surge of interest in the use of qualitative methods in educational research. Methods of data collection include participant and nonparticipant observations, interviews, document analysis, and survey instrumentation such as questionnaires and checklists. Observations are the major data source while others provide additional information for clarification. Designs incorporating these methods are described as case studies, field research, ethnographies, naturalistic research, or anthropological research. The concern of qualitative research is to holistically describe the culture or phenomena under investigation. The researcher attempts to understand the process experienced by participants by analyzing and describing the multiple realities perceived by individuals in a social setting.

The use of qualitative methods in research on physical education is still in its infancy. The first study generating data from observations appeared in 1975 (Locke) and six studies have followed (Wang,1977; Templin,1978; Kollen,1981; Bell,1982; Placek,1982; Tousignant,1982). Four incorproated multiple data collection methods and two intermixed quantitative and qualitative data.

The purpose of this presentation will be to review the qualitative methods used in these studies as well as provide a brief summary of their research findings.

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A DESCRIPTIVE COMPARISON OF MALE AND FEMALE AAHPERD HEALTH-RELATED PHYSICAL FITNESS TEST SCORES IN GRADES 1-6

Becky W. Pissanos and Janet M. Claiborne
University of North Carolina, Greensboro

In 1980, the American Alliance for Health, Physical Education, Recreation and Dance published a Health Related Physical Fitness Test. This test battery was designed to "...evaluate those physical fitness components associated with prevention of disease and promotion of physical health." (Pate, 1982). While the test was developed for use with both elementary and secondary school aged children, relatively few studies have been reported utilizing children in grades 1-6. The purpose of the present study was to examine elementary school children's pre and post program test scores on the four test battery items: sit and reach, one minute timed sit up, nine-minute run, and sum of subscapular and triceps skinfolds.

The data was collected at the beginning and end of two academic school years. Children in grades 1 through 6, at a small rural elementary school, were participants in the study. Comparisons by sex and grades were made between the pre and post test item scores. Noticable differences were found on all test items.

AAHPERD Lifetime Health Related Physical Fitness Test Manual. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance, 1980.

Pate, R.R. Health Related Physical Fitness. Journal of Physical Education and Recreation, 1982, 53(7), 63.

ENHANCING VOLLEYBALL REQUISITE SKILLS AND ABILITIES: A MOVEMENT APPROACH

Arden Peck, Salisbury State College, Maryland

Volleyball has been traditionally taught as a pure force production sport. Teachers have used such cue words as "tap" and "bump" when teaching forearm passing and overhand passing skills. Today, in order to be successful in playing volleyball, a student must learn to first absorb force, then produce it (passing and setting) more often than just producing it (serving and attacking).

The following are requisite knowledges, abilities and skills which must be enhanced in order for students to succee:

1. Moving in all directions at medium and low levels
2. Absorbing and producing force at all levels with concentration on low body extensions and body shapes while in the air
3. Application of the principle, "the angle of incidence equals the angle of rebound"
4. Application of the essence of the game - pass, set, attack
5. Application of the core offensive and defensive movement patterns (accordian-like flow from back court to front court)

Thus lesson content should be focused on activities including combinations of:

1. running, hopping, jumping
2. twisting, rolling, stretching
3. absorbing and producing force
4. changing directions, levels and pathways
5. using fast and strong, bound and free body and body part movements
6. near/far, in front/behind, meeting/parting and along side relationships
7. relationship to a net.

This presentation will include the use of both exploration and guided discovery strategies in the teaching of the above mentioned content.

S-26

USING DANCE AS A VEHICLE FOR INTERRELATEDNESS IN THE CLASSROOM (3-8)

Noel A. Thurner, Oglethorpe County Elementary School, Lexington

The physical education program in the elementary and middle school curriculum must provide an accommodating variety of movement experiences. The skills acquired from this will assist in the physical and social development of the individual, establishing a wholesome attitude towards one self, one's body, one's environment. Alternatives to the traditional concept of physical education are needed, and the alternative of dance education is a reality in today's physical education curriculum. Upon reviewing the available research in the field of dance education, it is evident that the incorporation of terms such as liberation, choice, alternatives, and aesthetic awareness into the vocabulary and curriculum of the physical education specialist will be a positive addition to the wholistic education process. There is a need for the process of relating that which is acquired and considered in the classroom to the psychomotor and affective domain. Dance offers individualization & variation to those who have the right and need to develop organical fitness, socialization skills, and self-awareness. Dance is an accessible vehicle for this process.

The dances to be presented and experienced in this presentation have several purposes. They relate directly to units the pupils are studying in language arts and/or social studies. The brief history of the dance includes geographical and demographical information, and often an exposure to the language of the people from that particular area. The dances performed in varying formations thus offer diversity in laterality, directionality, and interaction.

The 50 minute presentation will inform the participants how to integrate such into their physical education program. The participants will learn to work with the curriculum director and/or classroom teacher in their schools so as to incorporate the aspect of interrelatedness into their P.E. program. The participants will experience the physiological and social benefits of dance in the P.E. classroom. The participants will want to share with their pupils an alternative that will assist in their wholistic development now and throughout their life.

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OUTDOOR EDUCATION CLUB (K-8)

Scott McCormick, Heathwood Hall Episcopal School, Columbia, South Carolina

I. Use of School Time
   - A. Interaction/Cooperation Games
   - B. Trust Building Games
   - C. Ropes Course/Self Confidence and Trust Builders
   - D. Classes for Outing Preparation

II. Outings
   - A. Backpacking
   - B. Biking
   - C. Canoeing/Rafting

III. Benefits and Drawbacks
   - A. Close Relationships
   - B. Visible "Growth"
   - C. Time Sacrifice
     1. Workshop
     2. On Campus Workshop

OUTWARD BOUND: APPLICATION AND IMPLICATION FOR PUBLIC SCHOOL OUTDOOR EDUCATION (4-8)

Michael Tenoschok, Georgia Department of Education, Atlanta

I. Outward Bound - Background
   - A. History
   - B. Purpose
   - C. Present Status

II. Preparation
   - A. Application/Cost
   - B. Equipment/Clothing
   - C. Medical Check
   - D. Acknowledgement of Risk
   - E. Financial Aid
   - F. Travel
   - G. Physical/Mental Training

III. NCS-44, April,1982
   - A. The Approach
   - B. The Expedition
   - C. The Ropes Course
   - D. The Climb and Rappel
   - E. The Tyrolian
   - F. The Solo
   - G. The Lesson

IV. Slide Presentation

V. Questions and Answers

S-28

A Practical Approach for Evaluating Students' Skill Levels (K-8)

Tom Ratliffe, University of Georgia

The presentation will show how a teacher uses the generic levels of skill proficiency to assess students' motor skill levels, prescribe appropriate tasks, and evaluate progress.

The generic levels of skill proficiency are presented in Children Moving by Graham, Holt/Hale, McEwen, and Parker (1980). Generic means a general set of descriptors common to all skills.

A video tape will be used to illustrate one teacher's use of the generic skill levels with her students in the motor skill of punting. It will show an initial evaluation, the use of the skill levels to prescribe tasks, and a second evaluation to show improvement.

GENERIC LEVELS	GENERIC DESCRIPTORS	DESCRIPTORS FOR PUNTING
Precontrol	virtually no control; haphazard; accidental successes; no two tries look alike	unable to contact ball with the foot; tossing ball instead of dropping it; minimal height and distance
Control	more frequent success; tries begin to look alike; requires intence concentration	able to contact ball with foot several times in succession; stepping with opposite foot before punting; dropping ball on foot; punts unsuccessful when attempted quickly or under game situations
Utilization	skill is ready to use in combination with other skills; consistent performance	form is mature including high follow-through for more force; can punt consistently for distance and height; can catch and punt quickly; can punt accurately; can punt in game situations
Proficiency	high level of ability; fluid; useable in a variety of situations; movement seems effortless	can punt effortlessly for distance and accuracy; can punt and maintain efficient form when in dynamic game situations

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THE EFFICACY OF A CARDIOVASCULAR TRAINING PROGRAM ON THE FITNESS LEVELS OF SELECTED PREADOLESCENTS (K-8)

Katherine S. Graham and Gregory H. Frazer, Indiana State Unviversity

The purpose of this study was to determine if additional cardiorespiratory exercise in association with daily physical education class exercise increased the cardiorespiratory fitness of pre-adolescents. This study addressed the quantification of physical fitness of first graders via a maximum ergo-pneumotest on a motor driven treadmill as a pre- and post-test measure of the efficacy of a cardiovascular treatment program. It attempted to utilize a modified training regime to duplicate the findings of Krahenbuhl, Peterson, Burkett and Schneider concerning the use of submaximal running to improve cardiovascular effectiveness. The subjects consisted of 15 first graders, ages 6 to 7 years, randomly assigned to an experimental or control group of 8 (4 males, 4 females) and 7 (4 males, 3 females) individuals respectively. The research methodology employed in the study consisted or pre- and post-test measurements on the following factors: (1) height; (2) weight; (3) minute ventilations per liter; (4) percent of oxygen and carbon dioxide consumption; (5) heart rate per minute; (6) maximal oxygen uptake per liter; (7) maximum carbon dioxide cost per liter; and (9) respiratory quotient. The experimental group received daily 5 minute fixed time run for distance training periods in addition to normal class exercise. The results indicated that changes in the VO_2 Max levels ranged from -53% to +84% ($\bar{X}$ = 22%) in the experimental group and -57% to +42% ($\bar{X}$ = -15%) in the non-experimental group. Maximum heart rate changes ranged from -16% to +24% ($\bar{X}$ = +3.8%) in the experimental group and -8% to +32% ($\bar{X}$ = +7.9%) in the control group. Multivariate analysis of variance indicated that there were no significant differences between the groups on any of the physiological measures generated in the study. The data from this study suggest that daily fixed time runs for distance did not enhance significantly the cardiorespiratory fitness of the subjects. Possible explanations for such a finding are: (1) An insufficient number of training episodes occurred; (2) The distance utilized in training was inadequate to generate a significant change in cardiorespiratory fitness; and/or (3) Physiological differences between individuals were insufficient to generate significant cardiorespiratory change. Cardiorespiratory fitness of pre-adolescents continues to be a key concern for researchers. Adequate baseline physiologic measures must be developed to influence curricular changes in elementary schools that enhance and maintain pre-adolescent fitness.

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TEACHING COMPETITION IN THE ELEMENTARY GAMES PROGRAM (K-8)

Dan B. Young Physical Education Consultant
South Carolina State Department of Education, Columbia

Competitive development should be a vital part of games teaching. The teacher needs to understand and recognize that competition is developmental just as movement skills. In order for the child to understand and use competition in games as a learned skills, the teacher needs to develop three major game components. The components are cooperative relationships, game complexities, and competitive relationships.

Cooperative relationships with another player or players is the first step in developing competitive understanding. It begins early in the child's game experiences and is an ongoing process. The child needs to acquire problem solving skills that include thinking and planning with others and the ability to execute plans with a group.

As the game experiences evolve, the child needs to develop an understanding of game complexities. The game complexities include rules, game skills used, equipment needed, player position, etc. Through the use of student-teacher designed games, children develop their knowledge about the complexities of games. The scope of understanding the importance og game characteristics grows as the child's games experiences broaden.

Competitive experiences begin with the student's first experiments with self-testing tasks. The early experiences are important in developing a student's readiness for competitive relationships with other players. The player to player relationship requires collaboration skills to accomplish a common goal outwitting an opponent.

The four stages of game development, as identified by Rink, are the most important factors in developing competitive understanding. The stages bring together the three components. Children need to evolve through the stages in a sequential order that occurs during the entire game learning process. The four stages as described by Rink are:

STAGE I - The individual obtaining control of an object using a particular motor pattern.

STAGE II - Controlling the object in a more complex setting by adding conditions to the use of the skill and by combining several skills together.

STAGE III - Using skills in beginning game play the demand offensive and defnesive beginning strategies.

STAGE IV - Using skills in more complex game play.*

Each of the three components evolve through the stages and are an ongoing process that can develop a positive perspective of competitive understanding. Regardless of the level of competition that children are in, they need to be taught how to understand competition in games and sport. Who should be better qualified than the physical educator?

*Rink, Judith: Werner, Peter; and Hohn, Richard: Teaching for Learning in Physical Education.

SQUARE PEGS CAN FIT INTO ROUND HOLES: ADAPTED PHYSICAL EDUCATION (K-8)

Kathleen M. Smith, Adaptive Physical Education, Clarke County Schools, Athens
Gail E. Webster, Project DART, Athens

Handicapped children may be considered square pegs that do not quite fit into the physical education programs available in schools. With modifications of teaching techniques, equipment and/or activities the round hole known as physical education can become appropriate for the handicapped children. These modifications become the task of the teachers.

This presentation will focus on the development of techniques for modifying instruction, the learning environment and activity primarily for sensory impaired and behavior disordered children. Behavior management will be discussed. Implications for physical education of medications commonly prescribed for students will be reviewed. Behavior disordered children will share concerns they have about physical education via videotape. Suggestions will be discussed for addressing those concerns.

Medications in Today's Schools - Implications for Physical Education - Project DART:

With the passage of -- P.L. 94-142, the Education For All Handicapped Children Act of 1975, more students are in the mainstream of public schools. Many of these students are taking medications to control their behavior or handicapping condition. As teachers working with students taking medication, you should be aware of what the medication is used for, possible side effects, and implications for physical education.

Through a pilot investigation of public schools in Georgia and Michigan, three medications were identified as being the most commonly prescribed. They are Depakene, Dilantin and Luminal. The information presented here does not presume to enable teachers to make judgements concerning whether a student's behavior is either medication or condition related. The information does relate possible side effects and their implications to physical education. This increased awareness can be valuable when providing behavioral evaluations and reports of observed side effects to physicians.

Medical records are usually kept on file at individual schools. These records should indicate any medications a student is taking for behavior control or for a handicapping condition. If no such information is available check with the student's homeroom teacher. More complete medical history reports may be found at the local school board office.

Common Medications:

The medications of Depakene, Dilantin and Luminal are anticonvulsants used to contro seizure activity. These medications are identified by their generic as well as their brand names. Generic branding of a medication is derived from its specific chemical properties. A brand name is the label a pharmaceutical company uses for identifying its own product. Although several brand names may be used for the same generic drug, the most popular and readily identifiable discriptor is used here.

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S-32 Project DART Continued:

Brand Name: Depakene
Generic Name: Valproic Acid
Purpose: anticonvulsant used to control seizure act.

Possible side effects indicating need for medical attention: skin rash, unusual bleeding or bruising, yellowing of eyes and skin

Possible side effects indicating need for medication attention (only if chronic or bothersome):

- -diarrhea
- -indigestion
- -nausea or vomiting
- -stomach or intestinal cramps
- -constipation
- -drowsiness
- -dizziness
- -fatigue
- -headache
- -lack of coordination

Implication for Physical Education: students involved in high risk sports requiring balance and/or endurance should be monitored.

Brand Name: Dilantin
Generic Name: Phenytoin
Purpose: an anticonvulsant used in the treatment of seizure disorders.

Possible side effects indicating immediate medication assistance:

- -continuous uncontrolled back-and-forth or rolling eye movements
- -skin rash
- -blurred or double vision
- -hallucinations
- -mental confusion
- -severe dizziness or drowsiness
- -slurred speech
- -staggering walk

Possible side effects that usually dissipate and do not require medical advise:

- -mild dizziness
- -mild drowsiness
- -headache
- -muscle twitching

Implication for Physical Education: poor or decreased eye-hand coordination; lack of balance; lack of overall coordination depending on amount of muscle twitching activity.

Brand Name: Luminal
Generic Name: Phenobarbital
Purpose: a sedative and antispasmodic used as a hypnotic in nervous insomnia and conditions of excitement of the nervous system; an anticonvulsant

Possible effects indicating need for medical attention:

- -mental confusion
- -depression
- -shortness of breath/ troubled breathing
- -skin rash
- -drowsiness
- -unusual excitement
- -unusual tiredness or weakness
- -unusual slow heart beat
- -wheezing or tightness in chest

Possible side effects indicating need for medical attention if they continue or become bothersome:

- -clumsiness or unsteadiness
- -dizziness or light headaches
- -headache
- -muscle or joint pain
- -slurred speech

Luminal:

Possible side effects after going off medication:

- -convulsions or seizures
- -feeling faint
- -hallucinations
- -unusual restlessness
- -unusual weakness

Implications for Physical Education: student may be less alert than they are normally. Dizziness may cause balance and coordination problems. Breathing problems should be monitored at all times but especially during stressful activities.

Common Terms Related to the Use of Medications

Antiaxiolytic (antianxiety). A drug used primarily for its sedating effects upon the brain and its relaxant properties on the muscles (Medical Dictionary, 1968).

Anticonvulsive. A drug which exerts its action upon the brain to prevent seizure formation thereby arresting convulsions (Medical Dictionary, 1968).

Antipsychotic. A class of psychoactive drugs that act to decrease sensory perception thereby making a psychotic individual more manageable (Julien, 1975).

Antispasmodic. A drug that relieves convulsions or sudden muscular contractions, (Medical Dictionary, 1968).

Behavior Disorders. Behavior so inappropriate or destructive to oneself or others that it interferes with receiving all or part of ones education in the regular classroom situation. The child's primary difficulty is emotional/behavioral and cannot be explained satisfactorily by any other handicapping condition (Asperheim and Eisenhauer, 1973).

Brand Name. Name given to drug by an individual company.

Central Nervous System Stimulant. Any drug which acts upon the brain or spinal cord to exert its effect. The end result is generally to increase mental acuity and reasoning abilities (Asperheim and Eisenhauer, 1973).

Depressant. A drug that diminishes functional activity, especially the activity of the brain (Medical Dictionary, 1968).

Drug. Any chemical substance used for its effects on the various bodily processes (Julien, 1975).

Drug Action. The effect on a biological system whether it be the primary effect (purpose of the drug) or secondary effect (side effect) (Gilman et al, 1980).

Epilepsy. Convulsive seizures due to acute disturbance in brain function and activity (Asperheim and Eisenhauer, 1973).

Generic. Chemical name of a drug.

Grand Mal Seizure. Sometimes preceeded by an aura and characterized by a cry, loss of consciousness, falling and contractions of the muscles of the extremeties, trunk and head. Loss of urinary and fecal control may occur. The attack lasts two to five minutes and may be followed by deep sleep, headaches or muscular soreness (Asperheim and Eisenhauer, 1973).

Hypnotic. A drug which exerts a maximal calming effect upon a person to the degree that the individual is totally unaware of surroundings and sleep may be the end result (Medical Dictionary,1968).

Major Tranquilizer. A drug that gives a maximal sedative effect and is generally used to treat psychoses (Julien, 1975).

Mentally Retarded. Significantly sub-average general intellectual functioning existing concurrently with deficits in adaptive behavior and manifested during the developmental period (Grossman, 1983).

Minor Tranquilizer. A drug that gives a minimal to moderate sedative effect, useful in the treatment of various emotional disorders such as anxiety and tension. May also be used for its muscle relaxant properties (Julien, 1975).

Petit Mal Seizure. Loss of consciousness for one to thirty seconds with or without loss of muscular tone. Attack may occur several times a day and be unnoticed. Individual may look attentive but really is in a loss of consciousness state (Asperheim and Eisenhauer, 1973).

Psychoactive. Any drug which exerts effects on the brain to cause drowsiness, sedation, confusion, etc. (Medical Dictionary, 1968).

Psychomotor Seizure. Characterized by loss of contact with environment rather than a loss of consciousness. Individual may perform repetitious acts, purposeless movements, unintelligible sounds, disturbances in gait, etc. Individual is usually confused for one to two minutes after an attack (asperheim and Eisenhauer, 1973).

Psychosis. A prolonged behavioral disorder characterized by depression, agitation, anxiety and aggressiveness. The individual appears out of context with reality and may be a danger to themself and others (Medical Dictionary, 1968).

Sedative. A drug which exerts a mild calming effect upon an individual primarily through its actions on the brain. This sedative effect may be confused with drowsiness, confusion, etc. produced by the drug (Medical Dictionary, 1968).

Stabilizing Effect. Any effect produced by a drug that calms a person down thereby making the individual less reactive to sensory stimulation; decreases excitation level of that person (Guyton, 1976).

Stimulant. A drug that exerts its action primarily on the brain resulting in increased mental activity and alertness (Medical Dictionary, 1968).

Central Nervous System Stimulant. Any drug which acts upon the brain or spinal cord to exert its effect. The end result is generally to increase mental activity and reasoning abilities (Asperheim and Eisenhauer, 1973).

Other Commonly Used Medications:

Carbamazepine (Tegretol). An anticonvulsant used to treat seizure disorders only after other drugs have failed. (Physicians Desk Reference, 1980).

Chlordiazepoxide (Librium). A minor tranquilizer effective in mild to moderate anxiety and tensions cases. Used in a variety of emotional disorders (Stern, 1975).

Chlorpromazine (Thorzaine). A major tranquilizer used for its sedative effect in the treatment of behavioral conditions characterized by anxiety, agitation, aggressiveness, etc. (Physicians' Desk Reference, 1980).

Dextroamphetamine (Dexedrine). A central nervous system stimulant used for stabilizing behavior (Physicians' Desk Reference, 1980).

Diazepam (Valium). A minor tranquilizer used to relieve anxiety, tension, fear and fatigue. May be used to alleviate muscle spasm associated with cerebral palsy, athetosis and spinal cord injuries. Not of value with psychotic individuals (Asperheim and Eisenhauer, 1973).

Haloperidol (Haldol). A major tranquilizer used to manage manifestations of psychotic disorders (combative, explosive, hyperactivity, etc). (Physicians' Desk Reference, 1980).

Methylphenindate (Ritalin). A mild central nervous system stimulant (with an action that falls between caffeine and amphetamine) used in stabilizing behavior (Asperheim and Eisenhauer, 1973).

Pemoline (Cylert). A central nervous system timulant used for stabilizing behavior (Physicians' Desk Reference, 1980).

Primidone (Mysoline). An anticonvulsant that raises the level of seizure thresholds (Physicians' Desk Reference, 1980).

Thiordazine (Mellaril). A major tranquilizer used in the management of certain emotional disorders characterized by abnormal agitation, aggressiveness or excitement (Stern, 1975).

Trifluoperazine (Stelazine). A major tranquilizer useful in the treatment of behavioral disorders characterized by tension, anxiety, agitation and aggressiveness. Stelazine has not been shown effective in the management of behavioral complications in the mentally retarded (Physicians' Desk Reference, 1980).

*The above information taken from, "Medication In Today's Schools: Implication For Physical Education" a Project DART publication by Kathleen Smith and Ernest Bundschuh.

MASTER CLASS IN GAMES (K-8)

Melissa Parker, University of South Carolina, Columbia

The master class in educational games is designed for conference participants who have never experienced this activity as a mover. It is designed for adults, not children, and intended to provide participants with an opportunity to heighten their understanding and appreciation of a movement or skills approach to teaching games. The class will deal with experiences that are developed and refined and then applied in a variety of game contexts. The master class will be approximately one half hour in length followed by a discussion of the experience. Because of the nature of this class, spectators will not be allowed in an effort to avoid inhibiting any of the participants. The lesson will be a vigorous, active workout and any individuals in reasonably good shape should sign up for the class. The master games class will emphasize striking with an object and moving in relation to others. In order to provide participants with an optimum experience, the class will be limited to twenty-five participants. Please dress accordingly and bring tennis shoes. A sign-up sheet will be available at the registration desk on Friday.

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HOW DO YOU MEASURE A RAINBOW? ASSESSMENT OF THE AFFECTIVE DOMAIN (K-8)

Judith B. Carlson, Appalachian State University, Boone, North Carolina

WORKSHEET

Purposes of Affective Assessment:

Integration of Moving, Thinking, and Feeling -- Essential, But Why?

Creating a Learning Climate to Nourish Affective Development - Possible, But How?

Affective Assessment Techniques - What is Possible?

Written:

Artistic:

Discussion:

Carlson "Me In Games" Self Concept Scale

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Development of the Affective - What if We Don't? So What?!

Summary:

Useful References on the Affective Domain

AAHPERD. "Affective Measurement in Physical Education". C. Wiese, Editor. Journal of Physical Education, Recreation and Dance, 53:15-25, February, 1982.

Carlson, J.B. Probing and Perceiving Second Graders' Affective Responses to Movement Experiences. Unpublished doctoral dissertation. University of North Carolina at Greensboro, 1980. University Microform Publications, College of Health, Physical Education and Recreation, University of Oregon, 1982.

Combs, A.W. The Human Side of Learning. Address given at the National Convention of the National Association of Elementary School Principals, Miami Beach, Florida, April, 1972.

Krathwohl, D.B., Bloom, B.S. and Masia, B.B. Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II; Affective Domain. New York: David McKay, 1964.

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THE LEARNING CENTER APPROACH TO COGNITIVE ASPECTS OF PHYSICAL EDUCATION (4-8)

Joyce Espiritu, University of Missouri, St. Louis

I. What is a learning center in physical education?
   A. Individualized instruction
      1. Exploration
      2. Problem Solving
      3. Guided Discovery
   B. Types
      1. Cognitive
      2. Psychomotor
      3. Affective
      4. Integrated

II. Steps for learning center development
   A. Become familiar with physical education curriculum
   B. Teaching Techniques
   C. Determining student needs
   D. Utilizing resources
   E. Development of content
   F. Implementation
   G. Evaluation

III. Components of a learning center

IV. Learning Center examples
   A. Health and Fitness
   B. Physics and Body Mechanics
   C. Initiative Learning Centers
   D. Olympics
   E. Team Sports
   F. Individual Sports
   G. Commercial Learning Centers
   H. Computer Programs

V. Conclusion--Questions and Answers

VI. Viewing and/or participation with provided examples

INSTRUCTIONAL ASSESSMENT AND PRESCRIPTION OF FUNDAMENTAL MOTOR SKILLS FOR HANDICAPPED AND NON-HANDICAPPED CHILDREN (Preschool - 3)

Dale A. Ulrich, Southern Illinois University, Carbondale

The presentation will emphasize the use of the Objectives-Based Motor Skill Assessment Instrument for determining individual student needs in the area of fundamental motor skills. The assessment instrument will be reviewed with emphasis being placed on the actual test items. Participants will have an opportunity to view a demonstration of all qualitative behaviors included in each skill. If a 3/4 inch videotape system is available participants will have a chance to practice assessing several children. The second portion of the presentation will center around the uses of the test data in making instructional decisions on a day-to-day basis. Suggestions will also be made on using the assessment data to aid in making special education and placement decisions for fundamental motor skill instruction. Participants will have an opportunity to ask practical questions that relate to their specific school or agency situation.

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THE OBJECTIVES-BASED MOTOR SKILL ASSESSMENT INSTRUMENT

Objective	Equipment	Directions	Criteria	Instructional Use: Assessment Dates 1	2	3	4
1. Run Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	30 feet of clear space, colored tape, chalk or other marking device	Mark off a starting line. Mark off a finishing line 30 feet away. Instruct student to "run fast" from one line to the other.	1.1 Brief period where both feet are off the ground 1.2 Arms in opposition to legs, elbows bent 1.3 Foot placement near or on a line (not flat footed) 1.4 Non-support leg bent approximately 90 degrees (close to buttocks)				
2. Gallop Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	A minimum of 30 feet of clear space	Ask student to gallop leading with one foot and then the other.	2.1 A step forward with the lead foot followed by a step with trailing foot to a position adjacent to or behind the lead foot 2.2 Brief period where both feet are off the ground 2.3 Arms bent and lifted to waist level 2.4 Able to use either foot as lead leg				
3. Hop Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	A minimum of 10 feet of clear space	Ask student to hop 3 times, first on one foot and then on the other.	3.1 Foot of non-support leg is bent and carried in back of the body 3.2 Non-support leg swings in pendular fashion to produce force 3.3 Arms bent at elbows and swing forward on take off 3.4 Able to hop on either foot				
4. Leap Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	A minimum of 30 feet of clear space	Ask student to leap. Tell him/her to take large steps leaping from one foot to the other.	4.1 Take off on one foot and land on the opposite foot 4.2 A period where both feet are off the ground (longer than running) 4.3 Forward reach with arm opposite the lead foot				

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Objective	Equipment	Directions	Criteria	Instructional Use: Assessment Dates 1	2	3	4
5. Horizontal Jump Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	10 feet of clear space, tape of other marking devices	Mark off a starting line on floor, mat, or carpet. Have student start behind the line. Tell student to "jump far"	5.1 Preparatory movement includes flexion of both knees with arms extended behind body 5.2 Arms extend forcefully forward and upward, reaching full extension above head 5.3 Take off and land on both feet 5.4 Arms are brought downward during landing				
6. Skip Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	A minimum of 30 feet of clear space	Ask student to skip. Emphasize the Step-hop.	6.1 A rhythmical repetition of the step-hop on alternate feet 6.2 Foot of non-support leg carried near surface during hop 6.3 Arms alternately moving in opposition to legs at about waist level				
7. Slide Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	A minimum of 30 feet of clear space, colored tape or other marking device	Mark off a straight line. Ask student to do a slide 3 times to each side staying on the line.	7.1 Body turned sideways to desired direction of travel 7.2 A step sideways followed by a slide of the trailing foot next to the lead foot 7.3 A short period where both feet are off the ground 7.4 Able to slide to the right and left side				
8. Two-Hand-6 inch Strike Skill Level Rating 1) C R A O 2) C R A O 3) C R A O 4) C R A O	light-weight ball, batting tee, plastic bat, traffic cone or ball suspended on rope	Place the ball on the batting tee. Give student the bat and ask him/her to "hit the ball far"	8.1 Dominant hand grips bat above non-dominant hand 8.2 Non-dominant side of body faces toward 8.3 Hip and spine rotation 8.4 Weight is transferred by stepping with front foot				

Objective	Equipment	Directions	Criteria	Assessment Dates 1	2	3	4
9. Stationary Bounce	8-10 inch playground ball, hard, flat surface (floor, pavement)	Ask student to bounce ball as many times as he/she can, using one hand.	9.1 Contact ball with one hand at about hip height 9.2 Pushes ball with fingers (not a slap) 9.3 Ball contacts floor in front of (or to the outside of) foot on the side of the hand being used				
Skill Level Rating							
1) C R A O							
2) C R A O							
3) C R A O							
4) C R A O							
10. Catch	6-8 inch playground ball, 20 feet of clear space, tape or other marking device	Mark off 2 lines 15 feet apart. Student stands on one line and the tosser on the other. Toss the ball underhand directly to student with a slight arc and tell him/her to "catch it with your hands." Only count those tosses that are between student's shoulders and waist.	10.1 Preparation phase where elbows are flexed and hands are in front of the body 10.2 Arms extend in preparation for ball contact 10.3 Ball is caught and controlled by hands only 10.4 Elbows bend to absorb force				
Skill Level Rating							
1) C R A O							
2) C R A O							
3) C R A O							
4) C R A O							
11. Kick	8-10 inch playground ball, 30 feet clear space, tape or other marking device	Mark off a line 30 feet away from a wall. Place the ball on the line and ask student to kick ball toward the wall.	11.1 Rapid approach to ball 11.2 The trunk is inclined backward during ball contact 11.3 Forward swing of the arm opposite kicking leg 11.4 Follow-through by hopping on non-kicking foot				
Skill Level Rating							
1) C R A O							
2) C R A O							
3) C R A O							
4) C R A O							
12. Overhand Throw	3-4 inch ball, a wall, 25 feet of clear space	Ask student to throw the ball "hard" at the wall.	12.1 A downward arc of the throwing arm initiates the windup. 12.2 Rotation of hip and spine 12.3 Weight transfer to foot opposite the throwing arm 12.4 Follow-through beyond ball release diagonally across body toward side opposite throwing arm				
Skill Level Rating							
1) C R A O							
2) C R A O							
3) C R A O							
4) C R A O							

AMERICAN COUNTRY DANCE: A MEANS OF FURTHERING CULTURAL HERITAGE (4-8)

Mary Pat Balkus, Radford University, Virginia
John P. Bennett, George Mason University, Fairfax, Virginia

The exact origin and development of today's American country dance remains speculative. Its history, however, may be chronicled by significant events as well as by nonsensical occurrences. The seventeenth century immigrants from Europe to the United States imported their cultural traditions along with their household goods. Country dances, fashionable in Europe following the publication of the first English dance book, John Playford's English Dancing Master, were enjoyed by the Puritans. These light, simple dances performed to traditional tunes filled the void created by the disappearance of the complicated court dance. The Puritans approved these dances due to positive effects in teaching manners and carriage to children.

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S-42 American Country Dance Continued:

Playford's dances were democratic in their make-up. Everyone danced with everyone else regardless of rank. This dance, originally known as the longways, consisted of two lines facing each other as in the Virginia Reel. The question of precedence in this communal activity was solved in that the first place was set aside for brides or distinguished guests. For informal parties, couples took their place at the foot of the formation as they arrived. The "longways" achieved significant popularity becoming the dance of high and low society. They formed the basis of American Country dance rapidly developing into a form that was uniquely American.

The popularization of dancing was due in part to the itinerant dancing masters who were among the immigrants to the New World. These professionals promoted the fashions of London society and, caring little for Puritan values, often met with difficulty in Puritan strongholds. One of these was Francis Stepney whose career as a dancing master in Boston ended following his assessment that dancing could do more good than attending church on Sunday.

Outside New England, dancing masters found gainful employment in the urban areas of New York, Philadelphia and Williamsburg where people were interested in the trends established in London. In the Virginia colonies, the dancing masters enjoyed considerable acceptance as dancing occupied an important role in the social life of the early Virginians. Indeed, they viewed dance as essential in the training of ladies and gentlemen. The dancing Virginians included George Washington who was said to have danced to distraction. His favorite dances included one from Playford's book, Sir Roger de Coverly, later known as the Virginia Reel.

Few records exist of the itinerant dancing masters who traveled in New England. The most notable of these was John Griffith who published eight known collections of dances. He followed the pattern established by many of the dancing masters of the day, settling in different locations for a period of time, teaching in that area, then traveling to neighboring villages. Griffith's dances were quite modern in nature as many of the calls and figures remain in use today.

As the American colonies developed a modicum of sophistication, town dancing progressively achieved stylization. By the Revolution town and country dwellers regaled in the country dances. As the Revolution with England was a political division rather than a cultural one, the Americans expressed their revolutionary ardor in these new dances based on older forms. Many of the country dances were created to celebrate victories of the wars and to honor America's first heroes. The cotillons, dances of France, the ally of the Colonies, found their way into the halls or assemblies along with the contras.

Following the Revolution, the new nation began shaping its future. No longer restrained in trade, the colonies developed economic growth by trading with countries of their own choosing including their former ally, France. The initial military alliance with France was not only significant in that additional military power was given to the Colonies but also that the first non-British culture was added to American culture.

The French renamed the country dance, contredanse, which became known as contra dance in America. This name change would portend the influence of the French on dance in 19th century America.

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During the years following the Revolution, French dancing masters flocked to the new nation teaching their sophisticated versions of the rural English country dances. Following their own Revolution, political and cultural in nature, the French evolved their own form of dance based on the country dance. Perhaps unsatisfied with a long double row of an indefinite number of couples, they utilized a square formation of four couples. These squares, originally called French contra-dances, became known as "cotillon". These dances, more complicated than the contras, were memorized by the dancers. Introduced to America with great enthusiasm, these dances were the origin of the American square.

The French squares were highly popular although short and complicated. Dancers were given cards with direction as an aid to learning. After 1800 dancing masters created a series of changes as "all hands around" and "grand right and left." These sequences were memorized and the changes were danced alternately with the cotillon or "figure." The length of a cotillon became similar to the country dance. This devise abated about the time of the War of 1812 with the invention of "calling" which made memorization of a dance unnecessary. The war fostered the popularity and development of the square dance as much of the nation refused to dance the English country dances and concentrated on the French squares. Only in the rural areas of New England were the old English contra dances maintained due to a strong alliance to England.

In France as the desire for cotillons waned, the best of the cotillons were woven into a suite called "the quadrilles." Quadrilles, as they developed, differed from cotillons in that the figures were fixed in a specified sequence and were completely memorized. The style of the quadrille became further restrained with the "Lancer" popularized in 1856 by Empress Eugenie.

Country dances were deemed no longer fashionable by the dancing masters about 1840. This idea began with heavier skirts for the ladies and persisted through the popularity of the hoop skirt. With the contras being "eliminated" from the dancer's thinking, although the dances continued to flourish, the term "square dances" found its way into the dance vocabulary. Undaunted by the changes in attitude toward country dance, settlers moving west maintained the old-style dances in a undiluted fashion yet creating a unique style by adding a running call. The dances brought the settlers together in festivities, which might last an entire week. If ladies were not available, then men sewed on their breeches and took the ladies place.

By the 1870's, according to S. Foster Damon, "Some Yankee invented 'swinging,' which revolutionized square dancing in the northeast." That same Yankee changed the grip with the partner and created a new position of the feet. These alterations resulted in a "buzz step" which made its way into all squares and in some contras. About the same time singing calls became commonplace.

The 1890's found square dancing rapidly departing from the cities. Surviving in the country, square dancing languished in the cities until prior to World War I when the community pageants came into vogue. Many of the pageants, based on local history, included dancing. By this means children were introduced to a part of their cultural heritage for the first time.

S-44 American Country Dance Continued:

A resurgence in country dancing gradually occured. In February of 1916 an American Folk Dance Society was formed. In 1918 Elizabeth Burchenal's Twenty-Eight Contra Dances, Largely from the United States was published. The work was the first American book written to encourage adult participation in country dance. In the 1930's Lloyd Shaw who had been teaching international folk dance, endeavored to collect cowboy dancers. An exhibition by his students in 1938 met with enthusiastic success and in 1939 his acclaimed book Cowboy Dances was published. The New York World's Fair of 1939 featured Ed Durlacher directing square dancing.

Since the 1940's country dancing has flourished taking on local characteristics in a continuing process of envirooment. Three basic styles have emerged. In the south, circle dances or "running sets" are widely performed. These circle dances were discovered in Kentucky in 1917 by Cecil J. Sharp, who considered them very early English. The form of the running set varies with the instruction by the caller. The North-east dances squares based on swinging and contras, although in many communities only contas are danced. The squares of the wast are faster than those of the east and have several figures unique to that area.

On June 1, 1982 President Reagan signed into law S.J. Res. 59 of the 97th Congress designating square dance as the national folk dance of the United States. The text of the bill reads: "Whereas square dancing has been a popular tradition in America since early colonial days; Whereas square dancing has attained a revered status as the folklore of this country; Whereas square dancing is a joyful expression of the vibrant spirit of the people of the United States; Whereas the American people value the display of etiquette among men and women which is a major element of square dancing; Whereas square dancing is a traditional form of family recreation which symbolizes a basic strength of this country, namely, the unity of the family; Whereas square dancing epitomizes democracy because it dissolves arbitrary social distinctions; and Whereas it is fitting that the square dance be added to the array of symbols of our national character and pride: Now, therefore, be it Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the square dance is designated the National Folk Dance of the United States of America." This document remains more than adequate justification for inclusion of square dance and its predecessors into the curriculum of all our schools. These dances contribute not only to the social and physical development of the participants but also to their historical understanding of this nation.

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Duggan, Anne Schley, et al, Folk Dances of the United States and Mexico , New York: Ronald Press Company, 1948.

Marks III, Joseph E., America Learns to Dance, New York: Dance Horizons, 1957.

Nevell, Richard, A Time to Dance, New York; St. Martin's Press, 1977.

Shaw, Dorothy, The Story of Square Dancing, Los Angeles: Sets in Order Handbook Series, 1967.

Basic steps, formations and patterns for country dancing will be demonstrated. Among the dances taught are two versions of the Texas two-step, the Oklahoma two-step and modern variations of Cotton-eyed Joe, and the Texas Schottische. Directions for the dances as well as definitions of basic steps and formations and a bibliography are compiled in a special hand-out available at the session. Suggestions for integration of country dancing with other subject matter areas will be included.

SELF-IMAGE OF GEORGIA ELEMENTARY SCHOOL CHILDREN (2-6)

I. David Harris, Kennesaw College
Margaret A. Jones and Joyce M. Buis, Georgia State University, Atlanta

Relatively good self concepts in Georgia school children were found in a study of 2,494 second-, fourth-, and sixth-graders. Tested on the Piers-Harris Children's Self Concept Scale, these students had a mean score of 56.25, a value which falls above the 57th percentile of scores in a normative study (Piers, 1969).

Because the bulk of the evidence indicates that no differences exist in over-all, or global, self concept across ages or between sexes, the normative data for the Piers-Harris are given for a group including boys and girls in Grades 4-12. Findings from the Georgia study supported those from other large-scale testing in these respects. There were no sex differences at any grade level and none between grades.

The mean value for more than 1,100 children in the normative study cited by Piers (1969) falls between the raw scores of 53 and 54 in this 80-item test (maximum score: 80). The Georgia subjects had the following means:

	Grade	Boys	Girls
	2	56.34	57.43
Georgia Scores	4	55.58	55.75
on the PHCSCS	6	57.00	55.68

When the responses on this test were factor-analyzed, the items fell into 6 major factors: Behavior, Intellectual and School Status, Physical Appearance and Attributes, Anxiety, Popularity, and Happiness and Satisfaction (Piers, 1969). Significant sex differences were reported for one of these--Anxiety, with more boys than girls denying feeling nervous or worried. Responses to these items in the Georgia study appeared to support this finding. There were also some apparent differences between boys' and girls' scores for other individual items, most notably in those pertaining to strength and to prowess in games and sports.

SITTERCISES: AEROBIC ACTIVITIES FOR THE CLASSROOM (K-8)

Billy E. Gober, Health and Physical Education Coordinator, DeKalb County Schools
See Friday Proceedings

JUGGLING FOR LUNCH

Noel Bewley, Indianapolis Public Schools, Indiana
See Friday Proceedings

IF IT'S GREEN, IT MUST BE PICKLEBALL: A BIT OF TENNIS, BADMINTON, AND TABLE TENNIS (4-8)
Gene Godfrey, Griffin Middle School, Cobb County Schools
See Friday Proceedings

CLOGGING AND COUNTRY-WESTERN DANCE (4-8)
Birdie E. Bell, North Georgia College, Dahlonega
See Friday Proceedings

JUMP AEROBICS-A NEW JUMP TO FUN AND FITNESS USING JUMP-ROPE ACTIVITIES (3-8)
Don Disney, Physical Education Specialist
Howard County Schools, Columbia, Maryland--
See Friday Proceedings

-OTHER PRESENTATIONS TO BE GIVEN-

MOVEMENT/GAMES: THE LITERATURE AND DESIGN OF A CURRICULUM (K-6)
Bonnie Cherp Gillion, 4M Program, Ohio State University, Columbus

LEARN TO BUILD BARS AND BEAMS: WITHOUT THEM GYMNASTICS IS ONLY HALF AN EXPERIENCE (K-8)
Robert W. Moore, Health and Physical Education Supervisor, Cobb County

A PROGRESSIVE CURRICULUM THAT COMBINES MOVEMENT AND SPORT SKILLS FOR ELEMENTARY SCHOOL PHYSICAL EDUCATION
(K-8)
Judith C. Beale, Virginia Polytechnic Institute and State University, Blacksburg

MASTER CLASS IN EDUCATIONAL GYMNASTICS
George M. Graham, University of Georgia, Athens

FUND RAISING/GRANTS-WHERE ARE THE DOLLARS? (K-8)
Alan M. Sentkowski, Project Adventure Inc., S.E., Savannah

AEROBIC DANCE FOR CHILDREN (K-3)
Carolyn A. Mann, Kennesaw College, Marietta